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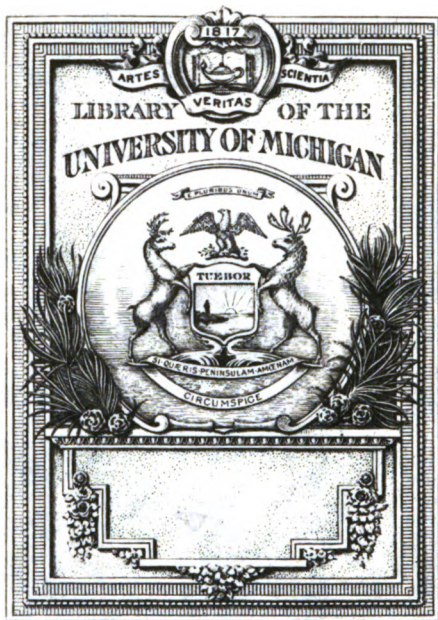
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FRONTISPIECE.

A TABLE SHEWING THE NUMBER OF CHANGES, THE NAME BY WHICH SUCH CHANGES ARE KNOWN, AND THE TIME ALLOWED FOR RINGING THEM ON ANY GIVEN NUMBER OF BELLS UP TO TWELVE.

| <i>No. of Bells.</i> | <i>Name.</i> | <i>No. of Changes.</i> | <i>Years.</i> | <i>Days.</i> | <i>Hours.</i> | <i>Minutes.</i> |
|----------------------|------------------|------------------------|---------------|--------------|---------------|-----------------|
| 4 | Singles | 24 | | | | 1 |
| 5 | Doubles | 120 | | | | 5 |
| 6 | Minor | 720 | | | 3 | 30 |
| 7 | Triples | 5,040 | | | 4 | |
| 8 | Major | 40,320 | | 1 | 12 | |
| 9 | Caters (quaters) | 362,880 | | 10 | | |
| 10 | Royal | 3,628,800 | | 105 | | |
| 11 | Cinques | 39,916,800 | 3 | 60 | | |
| 12 | Maximus | 479,001,600 | 37 | 355 | | |

CHANGE RINGING,

AN

INTRODUCTION TO THE EARLY STAGES

OF THE ART OF

CHURCH OR HAND BELL RINGING

FOR THE USE OF BEGINNERS,

BY
CHARLES A. ^{Arthur}W. ^{William}TROYTE,

Of Huntsham Court, Devonshire,

A MEMBER OF THE ANCIENT SOCIETY OF COLLEGE YOUTHS, LONDON.

Ever the same, yet ever new,
Changed and yet true,
Like the pure heavens unfailing blue,
Which varies on from hour to hour,
Yet of the same high love and power
Tells alway—such may seem
Through life, or waking, or in dream,
The echoing bells.

Kemble's "Lyra Innocentium."

Second Edition.

LONDON:

J. MASTERS, NEW BOND STREET.

EXETER: HENRY S. ELAND, HIGH STREET.

1872.

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Transfer to
Music
1-27-65

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CORRECTIONS AND PRINTER'S ERRORS.

Page 37 .. The bottom line of the first column of the Table of the "Slow Work" should run thus:—

4 0 0 0

instead of

thus: 0 0 0

Page 78 .. The last lead end but one of Example No. 1 should run—

2 4 6 3 7 5

not 2 6 3 7 5

Page 85 .. The 6th course end in the touch of 420 should run:

3 4 6 2 5 7

instead of 3 4 6 2

Page 89 .. The touch of 657 should be stated thus:

643.

By the Course Ends.

2 3 4 5 6 7

7th the Observation.

5 6 2 4 3

In with a Single and out at 2.

2 6 3 4 5

Wrong.

3 6 5 4 2

Wrong.

5 3 6 4 2

In and out.

6 2 3 5 4

In and out at 3.

4 2 3 6 5

Three times in the middle

Rounds at

Before

hand stroke

And home.

next lead

In and out at 5.

In and out.

Page 90 .. The touch of 910 should be stated as 840, and the last course end should run:

2 3 4 5 6

instead of 2 5 4 3 6

Page 111 .. In the touch of 312, the 5th line of the Observation should run :

2nd half turn with a double
instead of—
2nd half turn.

Page 112 .. The touch of 324 is not stated right, it should be 216, and the Observation should only be—
"Once repeated."

Page 114 .. The last Change should be written thus :

P.S. ' 3 5 1 7 2 4 6 '

P.E. }

not

P.S. } 3 5 1 7 2 4 6
P.E. }

APPENDIX.

Page 169 .. The three last Part Ends of the peal of Stedman's Triples, with the observation for calling them should be written thus :

| | | | |
|------|---------------------------|---|---|
| 18th | 2 4 5 1 3 | } | To bring these part ends, repeat the calling as given for the first part twice. |
| 19th | 5 2 3 4 1 | | |
| 20th | 2 3 1 4 5 | } | This last part consists of 5 courses. |
| | 3 . 4 | | |
| | 3 . 4 . 5 . 6 . 12 . 13 . | | |
| | 5 . 6 . 7 . 8 . | | |
| | 3 . 4 | | |
| | 3 . 4 . 5 . 6 . 12 . 13 | | |
| | and a Single at 16. | | |

PREFACE.

In sending out this little work to the public, the author feels bound to excuse himself for what may appear to some change ringers an act of unnecessary presumption on his part.

He feels that he cannot do this better than by giving a short account of the circumstances which led him to believe that a work of the sort was needed.

Some years since, he was himself placed in the position in which, he supposes many others may be placed, of wishing to learn the art of change ringing, and at the same time to teach it.

Having augmented the peal of bells in the tower of his parish church to six, and having been all his life more or less a puller and hauler of bells, without ever having so much as heard of the existence of such an art as Change Ringing, he was introduced to it by Mr. J. Taylor, bell founder, of Loughborough, Leicestershire, who did the work in the tower for him, and to whom he owes his first instructions. Being at once much struck with the beauties and intricacies of the matter, he persuaded five of the parish ringers to join him in attempting to learn the art, and through their indomitable pluck and persever-

ance he was enabled in six months, without any help, except occasional letters from Mr. Taylor, to teach himself and five others to ring one peal of Grandsire Doubles.

He then by the kind assistance of other, and more experienced men, managed to make his men perfect masters of Grandsires, and before thirteen months had expired, they could ring some Stedman and Grandsire Minor; but this was learnt without any of the practical printed aid which was so much wanted, and he therefore determined to keep a careful account of the questions which he and his party most wanted to find answered, and the following pages are in a great measure the result.

Few who have not tried it can form any idea of the difficulties to be overcome, and of the entire want of written instructions in the elementary work; it is true that there are books written on this subject, but the author's experience of them is, that useful as they may be to the old and tried ringer, and bob caller, they are for the most part comparatively useless to the young learner, unless he has with him such persons as can instruct him verbally, and explain to him the meaning of the words used; in fact, before they can be of any great use to him, he should know practically all or more than they contain in the way of instruction; as books of reference, however, some such as "Hubbard's Campanologia" are invaluable.

Without throwing any slur on the authors of these works, the reason of this is easily explained; the writers of them have for the most part been brought up from their infancy in the use of bells, and many of them have before the age of fifteen years learnt more than many of those they wish to instruct will ever learn, they therefore forget (if ever they knew) the troubles and difficulties of the first few steps, and consequently they hurry over the rudimentary parts of the art, and get as quickly as possible to the more advanced stages.

This work is, therefore, in no degree meant to supersede others, but rather to lead up to them, and to stop a gap which may be found in their first few pages; and the author feels that he may the better do this, as he has himself within the last few years gone through those troubles and difficulties which, in the following pages, he has attempted to make easier to the learner.

He therefore intends only to treat of the methods which are most in use at present among change ringers, without attempting any of the more difficult or crank ones.

Having said this much to excuse himself in the eyes of those who are his superiors in the art, the author, in conclusion, will address a few words to those for whose assistance this work is intended; he begs that they will, when they have once taken change ringing in hand, persevere in it, and not let themselves

be discouraged by the ridicule of round ringers, or put off the scent by their hints or advice (which are sure to be injurious). In all cases where he gives advice or rules, let them follow them, or give up this book, and learn by other means.

Let them learn this art thoroughly, and persuade others to do so ; and, whether in town or country, they may be sure of doing a good work, for experience has proved that round ringing from its monotonous nature in most cases leads to the ringers being drunkards ; it has also proved that change ringing, from the great mental application required, is almost sure to lead in the other direction, viz., to steady and quiet behaviour.

Above all things when in the tower at practice, let them remember that they are in the House of God, and that they should not laugh and joke more loudly than they would were they at choir practice, or playing on the church organ.

And, lastly, while ringing is actually going on in the tower, let them take the following motto as their guide,—

“ AUDI, VIDE, TACE.”*

* Freely translated, “Keep ears and eyes about you, and hold your tongue.”

NOTE TO THE SECOND EDITION.

The success which has attended the first edition of this little work has been great enough to induce me to bring out another, with very few alterations in the text. I had hoped to have been able to shorten it; but, on carefully going over it, and also by asking many persons who have learnt from it, I have come to the conclusion that it is best left alone.

For the sake, however, of persons who can perhaps never hope to get further than six bell ringing, a cheap edition of the first six chapters has been brought out separately, and by adopting a cheaper form of binding the whole book has been considerably reduced in price.

Some friendly critics blame me for introducing the learner to Grandsire Doubles instead of Plain Bob Doubles; others who approve the introduction of Grandsire Doubles and Triples would prefer Plain Bob Major and Minor; and others have thought that I ought to have given some crank methods.

While heartily thanking them for their kind criticisms, I answer them as follows:

Grandsire is the odd bell method most rung in London (the head quarters of ringing), therefore,

apart from any other reason (and there are many), I prefer to teach it to my pupil ; and it is more in accordance with the general plan of the book, having begun with it on five, to carry it through on the other numbers of bells treated of.

With regard to crank methods, Mr. Hubbard, in his excellent "Campanologia," to which among others this book is meant to lead up (as stated at page iii. in the preface to the first edition), gives as many as an ordinary man can learn in a lifetime, and I should not be able to give any of them without in a great measure repeating his words, a course which I consider not only unnecessary, but unfair.

C. A. W. T.

CHANGE RINGING.

—

CHAPTER I.

INTRODUCTION.

Change ringing is the production of changes on any given number of bells, in particular order and by particular methods, without any repetition of the same change, from the time that the bells leave the position of rounds, to the time that they return to that position again.

The position of the bells when struck at regular intervals from the highest bell, or "Treble" to the lowest or "Tenor" thus,—12345, is called the position of rounds.

The bells are said to be in changes when struck in any other order than the order of rounds thus,—21354.

Change ringing, therefore, is the continual production of such changes until the bells are brought back into rounds, or the whole number of which the peal is capable have been produced ; but, as will be seen by the frontispiece, on some numbers of bells the whole number of changes could never be produced, therefore

B

5000 changes are generally considered a "peal," and any smaller number a "touch," or "flourish," or some other such word, and is only considered an ordinary performance or practice for the main achievement.

The young ringer's first object must be to manage his bell, over which he must have entire control before he attempts to join in peal with others.

For this purpose it will be well for him to ascend the tower with the sexton, or some other person (if possible not a round ringer), who understands the use of a bell, and there with the clapper of one of the bells lashed, to work away at her* until with a steady easy pull he can set her at "hand" or "back stroke" at pleasure; the "hand stroke" blow will be the one on which he pulls the "sallie," or tuffing on the rope; the "back stroke," that on which he pulls the end of the rope.

The three following diagrams will help to make these directions clearer :—No. 1 represents a bell in its ordinary position in the tower; No. 2, a bell set at hand stroke; No. 3, a bell set at back stroke. The instructor should set the bell at back stroke, and adjust the rope to exactly the right length for the learner, by pulling up or letting down the "tuckings," as shown in Figs. 1 and 2 in No. 3, so that he (the

* It is usual among ringers to speak of a bell as "she," or "her," in the same manner as a sailor would speak of his ship.

learner) can clasp it with both hands leaving no rope below the lowest hand as shown in Fig. 2, No. 2.*

He should then set the bell at hand stroke, and after having made the rope the right length, allow the pupil, standing directly in front of him, to pull each stroke with him until he has got an idea of the motion of the rope; he may then allow him to hold the rope for himself, but he should never leave his side until he can manage it fairly steadily, as the greatest care should be taken never to let him get frightened by the rope shaking about, or coming down on his head, as it is very apt to do with a beginner; he should then instruct him to take the end of the rope in one hand, and to stretch his arms above his head until at the extent of his reach (without straining) he can grasp the tuffing; then carefully pulling the rope downwards until the bell is brought to the balance, he should hold her so for a moment to get the "feel" of her,

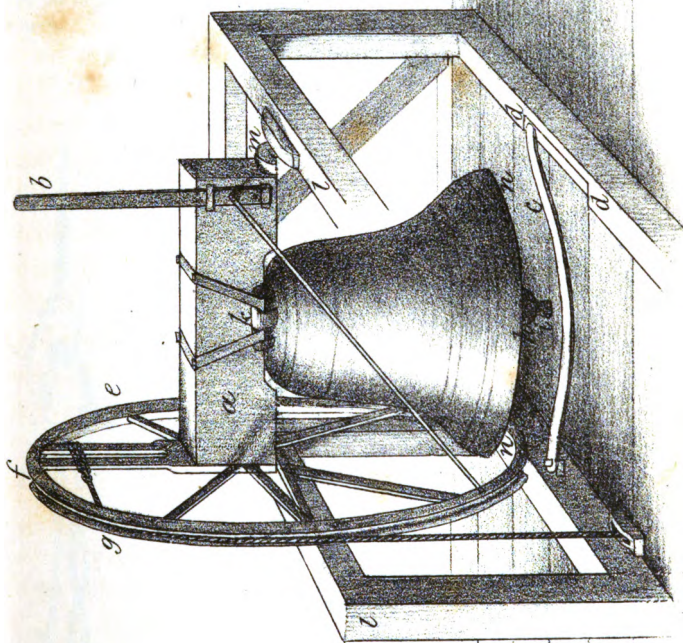
* The length of the rope at back stroke is a most important matter, and for the purpose of tucking up as shown in Figs. 1, 2, No. 3, new ropes should always be half as long again below the tuffing as can possibly be required for the shortest man likely to ring in the steeple; for good ringers and small bells this is not so important, but for the young ringer it is absolutely necessary that the rope should be *exactly* the right length for him to set his bell at back stroke without having anything left beneath his hands, as it will dangle in his face, and put him out of nerve. Good ropes can hardly ever be obtained in the country; the best ropes I have ever seen can be obtained, from 10s. to 12s. each, from Mr. John Nicholl, Rope and Twine Manufactory, 61, Keeton's Road, Bermondsey, London, S.E., by sending the weight of the bells, and the height from top of frame to floor of ringing chamber.

B²

and then with a force of not more than two or three pounds weight (if the bell is under 10 cwt., and goes fairly well) bring her over the balance. As soon as she is over, or "off," (as the expression is), he must at once put the hand which does not hold the end of the rope down to the other which does, and allow the bell to carry his hands up at back stroke until she is just over the balance again, when he must check her there, holding her so as not to let her touch the block *d*, No. 1, but yet so that she is over the balance, and would not fall either way; the stay *b*, No. 1, should touch the slider *c*, but should not cause it to touch the block *d*; he should then pull her off in exactly the same manner, and with the same force as is described for pulling her off at hand stroke, and when the tuffing comes opposite his face, he should grasp it as directed at first, and in exactly the same place, letting the weight (or impetus) of the bell carry his hands up as described for setting her at back stroke, till she is over the balance, and taking care that the tuffing does not slip through his hand; and so on until he has had enough. It is of great importance that the rope should never be allowed to slide through the hand; it is a habit with round ringers to let the whole of the slack of the rope run through their hand, when they pull a bell off at hand stroke; this, as well as letting the tuffing slide through the hand when setting a bell, is

A BELL IN HER USUAL POSITION

- a.* Stock
- b.* Stay
- c.* Slider
- d, d.* Blocks
- e.* Wheel
- f.* Groove of Wheel
- g.* Fillet
- h.* Ball of Clapper
- i.* Flight of Clapper
- k.* Cannons
- l.* Timber of Cage
- m.* Gudgeons
- n.* Lip of Bell



A BELL SET AT BACK STROKE.

*with the Clapper
lashed.*

The dotted line denotes
the position of the rope in
the groove of the wheel.

The arrow shows the di-
rection in which the bell
will move when the rope is
drawn downwards.

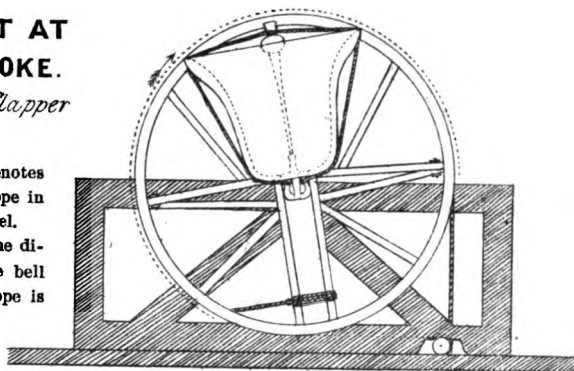


FIG. 1.



A rope with the tuckings let down for a short man.

FIG. 2.



A rope tucked up for a tall man.



N.B.—The figure of the Ringer is drawn considerably too small
for the size of the bell on account of space.

a great fault, and both are incompatible with good ringing. Figs. 1, 2, No. 2, show the positions which the hands should be in when holding a bell on either stroke.

The clapper of the bell in No. 3, is represented as being lashed; it is of importance in lashing the clapper of a bell, that it should be lashed exactly in the centre of the bell, as if it leans much to one side or the other, it materially affects the balance of a small one; for this purpose it is well to keep lashings ready for all the bells in a tower, as practices with the clappers lashed save much annoyance to the people living in the neighbourhood. The lashings should be prepared by making a small noose in the end of a piece of fine rope, the noose to be just large enough to slip over the flight *i*, No. 1, of the clapper, and the rope long enough to pass from the centre of the bell over the lip, *n*, No. 1, and to be made fast to the cannons, *k*; two of these being kept under each bell cut the right length, a peal of eight bells can have their clappers lashed in as many minutes. It is advisable to sew a piece of canvass or leather round the lashing where it passes over the lip of the bell, as it is very apt to get cut in that place.

I am aware that my plan of teaching the first use of a bell will be found fault with by almost all round ringers, and perhaps by some others, because I recommend beginning with the bell up, instead of at first

teaching the young ringer to raise her for himself ; my reasons, however, are as follows, and I will leave the reader to determine whether he will follow my advice or no.

In London where there is undoubtedly the best ringing in the world, it is always the plan with young ringers.

It is the plan I have always followed myself, and I have before now taught a youngster to handle a bell fairly, within a couple of hours of the first time he ever tried to ring a bell up (the person in question had tried often and often to raise a bell, and could never succeed until I had taught him beginning with the bell up.)

It stands to reason that the slower the motion of the rope the easier it will be for a pupil to manage it, and of course the higher a bell gets the slower the rope goes.

The coil of rope which it is necessary to hold in the hand, before, and whilst, raising a bell, always puzzles a learner ; it gets into his face, and perhaps round his neck (in which case he may be hanged !)

And lastly, it is purely waste of time to begin with a bell down, for he need never raise a bell for himself until he can manage her properly, and should never be allowed in the steeple by himself until such is the case.

Having said so much about the way to hold the rope, &c., I will now say a few words about

POSITION.

A ringer should stand upright, never bending his body from the hips, as most round ringers will be seen to do; if a bell goes badly, and thus requires strength, or if she is a very large bell, the weight of the body should be thrown on the rope by dropping the knees, and the greatest care must be taken never to do this too much. A large bell ought to be rung so as never to be thrown over the balance more than half a dozen pounds weight or so, else it will be impossible to strike her properly. The position of the feet, I do not consider of any great importance, the prettiest way is to keep one foot a little in advance of the other (which, it does not matter); but a great thing is to keep them during a whole touch, or as long as possible in the same place, and not to keep moving them. A man who moves his feet about is never so safe in a peal as a man who stands quietly all the time.

Unless, as has been said, a bell goes very badly, there should be little or no motion in the body, a slight movement, like a very slight bow is not ungraceful; but this will come naturally to a man who is likely to become a good ringer; but above all things the body should never be turned for the purpose of looking at one rope or another. It is a most laughable thing to see some round ringers, ringing call changes. On the word, "Treble to second," "five to third," you may see all the ringers, tenor man and

all, give a jump as if they had been shot, and turn their whole bodies round to stare and glare at the man after whom they are ordered to pull ; it would make a "5,000" hardish work if this were necessary ! The body should never be moved, but the ringer should place himself in such a position that he can command, by turning his head, a sight of every rope in the tower, and then turn his eyes or his head, if necessary, towards the ringer of the bell after which he has to strike.

When all this has been learnt, he may join with four or five others, and learn to ring rounds. He should first be put to an inside bell, and when he can ring rounds fairly, the work of learning change ringing should begin, and he must be put to the Treble, being taught to ring her thus,—

Pulling her off (the bell being of course set) at the hand stroke, he must listen for the interval which is allowed to intervene between the strokes of the other bells, and then the round being completed, he must cause his bell to strike after the Tenor at exactly the same interval at which the others struck.

His next stroke being a hand stroke, he will allow exactly double that interval to intervene between the striking of the Tenor and his own, and thus he will continue, causing the rounds to run in this manner,—

HAND BACK HAND BACK HAND BACK
1 2 3 4 5 1 2 3 4 5 0 1 2 3 4 5 1 2 3 4 5 0 1 2 3 4 5 1 2 3 4 5

OR THUS,



When he can do this with tolerable ease and steadiness, keeping his bell at a set pull, that is, ringing her in such a manner that she would never have struck if it had not been his will to make her do so, it will be a good plan to make him dodge with the second, and then again to put him to an inner bell, and make him dodge with the bell before or after him, thus,—

| | | | | | |
|---------|----|-----------|---------|----|-----------|
| "Go" | H. | 1 2 3 4 5 | "Go" | H. | 1 2 3 4 5 |
| | B. | 1 2 3 4 5 | | B. | 1 2 3 4 5 |
| | H. | 2 1 3 4 5 | | H. | 1 3 2 4 5 |
| | B. | 1 2 3 4 5 | | B. | 1 2 3 4 5 |
| "Round" | H. | 2 1 3 4 5 | "Round" | H. | 1 3 2 4 5 |
| | B. | 1 2 3 4 5 | | B. | 1 2 3 4 5 |

In the latter case we will suppose our learner to have been put to the 3rd bell; he must be told what bell he is to dodge with (in the example the 2nd), and then the word "go" being given, when the Treble is being pulled off at hand, he will wait until the next hand stroke comes round, and letting his bell fall a little, will pull down after the Treble, then on

the back stroke he will hold his bell up a little to allow the 2nd to come down to its original place.

He will thus continue pulling down a little quicker than in rounds so as to strike at hand stroke after the Treble, and holding up his bell at back stroke, so as to strike a little slower than in rounds, in order that he may allow the 2nd time to strike between him and the Treble, until the word "round" is given, on which he will cease dodging and continue in rounds; it will then be well to tell him to dodge with the bell striking after him, as this will cause him to "hold up" at "hand" and pull "down" at back, and when he can do this, let him learn to do the six changes on three bells as explained further on, with any other two bells which are pulling near him, and then the 24 singles will soon be accomplished, and he may go on with larger numbers of bells and changes.

It will be right here to make a few remarks on the terms "up" and "down," as they at first prove a difficulty in many a young change-ringer's mind.

"UP."

A bell is said to be going "up" when she changes her position, moving from the position of the Treble in rounds towards that of the Tenor.

It will be seen by the following diagram that the Treble in working from her own position towards that of the Tenor

1 2 3 4 5

2 1 4 3 5

2 4 1 3 5

4 2 3 1 5

will have before she changes no bell to ring after, but when she goes into 2nds place she will have one bell to ring after ; in changing, therefore, she has to be rung slower or held "up," to allow time for another bell to strike before her ; in the next change she has two bells to strike after, and in the next three ; therefore, until she gets "up" behind (or to the place where the last changing bell strikes), she has to be constantly rung higher or slower, for this reason the whole of her course from the first place until she strikes last of the changing bells is called "going up."

"DOWN."

A bell is said to be going "down" when she changes her position from behind, or being last changing bell towards the position of the Treble in rounds.

It will be seen by the following diagram, that the 4th in working from her own place to that of the

1 2 3 4 5

2 1 4 3 5

2 4 1 3 5

4 2 3 1 5

treble is first "behind," *i.e.*, is last of the changing bells (the Tenor not changing her place), and has three bells to pull after ; but when she changes her place, she has only two to pull after, therefore, to get into 3rd's place she must be "pulled down," that is struck quicker or "rung lower," in order to allow space for the 3rd to strike into her place ; and the next change she has only one to strike after, therefore she has to be pulled quicker, and again quicker for the next change, when she is at "lead," and has no bell to pull after.

For this reason the whole of her course from "behind" to lead is called "going down."

We have now then eight words which I have endeavoured to explain, and which will be used hereafter without further explanation,—

| | |
|----------------|----------------|
| "Rounds." | "Changes." |
| "Hand Stroke." | "Back Stroke." |
| "Going Up." | "Going Down." |
| "Lead." | "Behind." |

If these words are not perfectly understood, the learner should carefully re-peruse the foregoing pages, or he will not be able to understand the explanations which follow of the methods by which changes are produced.

"HUNTING."

Hunting is the first part of change ringing which

it is necessary to understand. It is of two sorts
 "hunting up" and "hunting down."

"HUNTING UP"

Is performed on any number of bells by "pulling after the bell which pulled last after you,"—let us suppose the learner to be ringing the Treble in 3 bells,—

| | |
|------|-------|
| "Go" | 1 2 3 |
| | 1 2 3 |
| H. | 2 1 3 |
| B. | 2 3 1 |
| H. | 3 2 1 |
| B. | 3 1 2 |
| H. | 1 3 2 |
| B. | 1 2 3 |

At the word "go" the 2nd will be being pulled after him, he will therefore pull after her the first change at the same time looking out for the bell which is coming after him he will hear and see the 3rd, he will therefore pull after her the next time, this will bring him behind, where according to rule he will strike two blows and begin the

"HUNTING DOWN,"

Which in this case he will be able to do by looking out merely for which bell strikes first of the other two, and then striking after her, which brings him

into 2nds place, and then he will lead twice, and the full six changes of which the three bells are capable will have been rung.

As change ringing is a matter of practice and experience combined with the proper use of certain "aids," I here give another rule by which the hunting up and down may be accomplished in case it may appear plainer to the reader. Supposing the learner to be ringing the Treble in five bells, and to be standing in such a position as to have a sight of all the ropes, at the first change he must strike into 2nds place by pulling after the bell which followed him; he will now have one bell below and three above him, when his attention must be directed to the three above him, to see which is following him, and he must pull after that the next time; now counting himself in 3rds place he will have two bells below and two above him, he must still observe the two above him, and pull the next blow after the one that follows him, he will now count himself to be in 4ths place, having three bells below him, he will have only one to look after, which he will pull after next time, this will be his first blow behind; and now having four below him he must pull after the last of them, which will be his last blow behind, he must now descend into 4ths place by letting the last bell he pulled after pass him, and pulling after the last of the three below him; the next blow he strikes in 3rds

place, allowing the last he followed to pass him, and pulling after the remaining two below him, he next descends to 2nds place, making way for the last he followed to pass him by pulling after the remaining one ; he will next be at lead again from whence he started, when he leads two blows and hunts up and down again in the same regular manner.

But perhaps the easiest method for hunting down is that known as the "course" method, and which is performed thus.

Hunting up by the usual method (above described) till he gets into 4ths place, the learner must carefully observe the bell after which he has next to strike, or which he turns from behind, and when he has struck after her (his first blow behind) she will be his "course" bell down to lead.

Keeping his eye on her he must let continually one bell strike between his bell and her, until he hears her at lead, the next blow he must himself strike next to her, and then lead.

1 5 4 2 3

1 4 5 3 2

4 1 3 5 2

4 3 1 2 5

3 4 2 1 5

3 2 4 5 1

2 3 5 4 1

If the 2nd is observed in the diagram, it will be

seen that she comes up and turns the 3rd from behind, her first blow behind she strikes after the 3rd, her next one she allows the 5th to come between, her blow in 4ths place the Treble comes between them, her blow in 3rds place the 4th, then the 3rd having led one blow she strikes next her again, and her next blow she leads.

The 4th and 5th in the diagram both do part of the same work.*

Having now I hope made the plain work of hunting understood, there are yet two more words to explain, before we come to the regular methods for producing changes; viz., "dodging," and "place making."

"DODGING"

Is taking a retrograde movement, or moving a place backwards out of the ordinary hunting course, and is of two kinds, "dodging going up," and "dodging going down."

* There is yet another method by which both these forms of hunting may be accomplished, viz., that known as "counting the place;" the learner being supposed to start from the lead will simply count mentally as he strikes, "one," "two," "three," &c., "five," "four," "three," &c., looking out at the same time for the number of bells which strike before his, so as to make his strike in the place the number of which he names. I do not approve of this plan, however, nor do I recommend my pupil to try it, and I have only mentioned it as there has been some controversy on the subject, and it is possible that a person who has failed to learn by the safer method may pick up this one.

“DODGING GOING UP.”

A bell is said to “dodge going up,” when its proper course is towards the position of the last changing bell, and it is obliged to take a step down towards the leading bell, and then go on with its proper work. Thus in the following diagram the 2nd is hunting up, she should strike into 4ths place (in the third line), but she “dodges” into 2nds, and therefore she is said to “dodge in 2, 3 going up.”

| | | | | | |
|---|---|---|---|---|---|
| | 4 | 2 | 5 | 1 | 3 |
| { | 4 | 5 | 2 | 3 | 1 |
| | 4 | 2 | 5 | 3 | 1 |
| | 4 | 5 | 2 | 3 | 1 |
| | 5 | 4 | 3 | 2 | 1 |

“DODGING GOING DOWN.”

A bell is said to “dodge going down” when its proper course is downwards towards the lead, and it takes a step back or up towards the hinder bells, as the 5th will be seen to do in the diagram; she is, therefore, said to “dodge in 2, 3 going down.”

Thus all dodgings are said to take place in the two places in which they occur, *i.e.*, in the place which the dodging bell strikes in before the dodging, and the place into which she moves when she dodges, and all the dodging of a bell whilst hunting up, before she

has struck her two blows behind, is called her dodging in "going up," all whilst hunting down, before the two blows at lead, her dodging in "going down,"

"PLACE MAKING."

A bell is said to make a place when she strikes two blows in succession in any one place, except the two blows at lead and behind which are considered in the work of hunting. In the accompanying diagram the 4th is said to make 3rds place, and the 5th 2nds place.

1 5 3 4 2

1 5 4 3 2

5 1 4 2 3

5 4 1 3 2

There is one other term for striking two blows in one place, viz., a bell is said to "lie a whole pull" in a place; as for instance, the 5th in the diagram would be said to "lie a whole pull next the Treble."

I have now I hope explained all that it is necessary that the learner should understand before he tries to take a part in the production of changes.

I shall, therefore, at once proceed to give the rules, &c., for the different methods, giving at the same time such hints as to the practical work as I have myself gleaned from time to time from those who have assisted me in the study of this art.

But before doing so, I wish to say a few words about hand bells; the use of them is quite indispensable, and all methods should be thoroughly learnt on them, before they are attempted in the steeple. They can be procured from any bell founder at from £4 to £5 for a peal of 8. The mode of using them is as follows,—Let the learners seat themselves in a good circle, so that each can see all the others plainly, with each a bell in his hand; beginning by striking a blow with the bell upwards towards the shoulder with a slight jerk, to represent the hand stroke in the steeple, and then downwards towards the knee to represent the back stroke. By following the rules I give for ringing in the steeple, all the methods may be learnt thoroughly before attempting them on the church bells, and thus much noise and annoyance will be prevented.

CHAPTER II.

THREE AND FOUR BELL RINGING.

In three bells the plain hunting work already described will produce the whole number of changes. Thus,—

| | | |
|---|---|---|
| 1 | 2 | 3 |
| 2 | 1 | 3 |
| 2 | 3 | 1 |
| 3 | 2 | 1 |
| 3 | 1 | 2 |
| 1 | 3 | 2 |
| 1 | 2 | 3 |

But when we come to four bells, we have to call in the help of all the alterations of course which have been mentioned above, viz., making places and dodging of both kinds (up and down) before the whole 24 changes can be produced. It will be seen by the following diagram that by plain hunting only eight changes will be produced.

| | | | |
|---|---|---|---|
| 1 | 2 | 3 | 4 |
| 2 | 1 | 4 | 3 |
| 2 | 4 | 1 | 3 |
| 4 | 2 | 3 | 1 |
| 4 | 3 | 2 | 1 |
| 3 | 4 | 1 | 2 |
| 3 | 1 | 4 | 2 |
| 1 | 3 | 2 | 4 |
| 1 | 2 | 3 | 4 |

To produce the whole number, therefore, the following rule must be observed:—

“The bell that the Treble takes from lead makes 2nds place and leads again; and the other bells dodge at the back stroke lead of the Treble.”

A bell is always said to take another from lead when it leads next after it; see the 1st and 3rd above. She is said to turn a bell from behind when she comes behind next after her, see the 4th and 2nd in in the same changes.

By the above rule the whole 24 changes will be produced thus,—

| 1 2 3 4 | | |
|---------|---------|---------|
| 2 1 4 3 | 3 1 2 4 | 4 1 3 2 |
| 2 4 1 3 | 3 2 1 4 | 4 3 1 2 |
| 4 2 3 1 | 2 3 4 1 | 3 4 2 1 |
| 4 3 2 1 | 2 4 3 1 | 3 2 4 1 |
| 3 4 1 2 | 4 2 1 3 | 2 3 1 4 |
| 3 1 4 2 | 4 1 2 3 | 2 1 3 4 |
| 1 3 2 4 | 1 4 3 2 | 1 2 4 3 |
| 1 3 4 2 | 1 4 2 3 | 1 2 3 4 |

There are two other rules by which these 24 changes may be produced, they are as follows:—

“Let the bell the Treble turns from behind make 3rds place, and return behind again, and the two front bells dodge at back stroke when the place is made.”

And “Let the bell the Treble turns from behind

make 3rds and go up behind again, and the bell she takes from lead make 2nds and lead again, and the other bells dodge when the places are made."

Of these two methods, it will not be necessary to give more than what is in change ringing language called "a lead," *i.e.*, the changes which are produced between the time that the Treble leaves the lead until she returns to it again. They are follows :—

1 2 3 4

2 1 4 3

2 4 1 3

4 2 3 1

2 4 3 1

4 2 1 3

4 1 2 3

1 4 3 2

1 3 4 2

3 1 2 4

3 2 1 4

et cet.

1 2 3 4

2 1 4 3

2 4 1 3

4 2 3 1

2 4 3 1

4 2 1 3

4 1 2 3

1 4 3 2

1 4 2 3

4 1 3 2

4 3 1 2

et cet.

Two extra changes are given in each to show how the work goes on.

I strongly recommend that, however many bells there may be in the tower, all learners should go through the whole of the work given in this chapter, with the exception of the two last peals, which he may learn or not as he likes, before he goes on to the next. If there are six or eight bells it will be quite

easy to set any two dodging, as explained on page 9: in six or eight bells also, when the pupil can manage the dodging, he may make one in any three, as 2, 3, 4; 3, 4, 5; or 5, 6, 7, and can thus be taught the three bell changes; the same method can be adopted for teaching him the 24 singles.

Unless he is alone in the hands of a party of first rate ringers, it is useless waste of time to attempt to teach him the work in Chapter III., until he has mastered that in the first and second of this book. Although to follow this advice may to some seem tedious, it will really be found quicker in the end than any plan by which an attempt is made to teach the learner "to run before he can walk."

And here let me as strongly as possible condemn the plan of attempting to teach the learner first in whole pulls. I will not mince words over this, but will at once say that I do not believe a ringer will ever be made by this plan, it is very doubtful whether he will ever learn to ring in half-pulls at all. In teaching the pianoforte, do we teach a pupil to strike each note of a tune twice, in hopes that he may one day learn to play it properly? or do we first teach him his scales?

DOUBLES, OR FIVE BELL RINGING.

CHAPTER III.

THE GRANDSIRE METHOD.

We now come to something more like the real work of change ringing, for to produce the whole 120 changes which can be produced on 5 bells, we have to call in the services of a Conductor, and to introduce the learner to two new terms, viz, the terms "bob," and "single," which have to be called out by the Conductor, to produce certain changes in the courses of the bells, other than those caused by the simple fact of the Treble leading; these he will find explained below, but first it will be well to shew him why they become necessary.

As was the case with 4 bells, that they would not run the whole number of changes without alterations in the courses of the bells, so in a greater degree is it with 5, for of the 120 changes plain hunting will only bring 10 without coming into rounds again, but in the Grandsire Method, by applying a rule somewhat like those used for 4 bells, 30 changes can be produced, and those 30 changes are known as the "Plain course," *i.e.*, all the changes that can be obtained in the method by applying the simple rule given below,

without the the further alterations in the courses of the bells, which are caused by the introduction of "bobs" and "singles."

RULE FOR THE GRANDSIRE METHOD.

All the bells have a plain hunting course until the Treble leaves the lead, when the bell she took from lead makes 3rds place, and the bells in 4, 5, dodge.

The remaining bell takes her off the lead, and unless a bob or single is called, does nothing but plain hunting, and is therefore said to be "in the hunt with the Treble." See the 2nd in the "Plain course," which follows :—

| <u>1 2 3 4 5</u> | | |
|------------------|-----------|-----------|
| 2 1 3 5 4 | 2 1 5 4 3 | 2 1 4 3 5 |
| 2 3 1 4 5 | 2 5 1 3 4 | 2 4 1 5 3 |
| 3 2 4 1 5 | 5 2 3 1 4 | 4 2 5 1 3 |
| 3 4 2 5 1 | 5 3 2 4 1 | 4 5 2 3 1 |
| 4 3 5 2 1 | 3 5 4 2 1 | 5 4 3 2 1 |
| 4 5 3 1 2 | 3 4 5 1 2 | 5 3 4 1 2 |
| 5 4 1 3 2 | 4 3 1 5 2 | 3 5 1 4 2 |
| 5 1 4 2 3 | 4 1 3 2 5 | 3 1 5 2 4 |
| 1 5 2 4 3 | 1 4 2 3 5 | 1 3 2 5 4 |
| 1 2 5 3 4 | 1 2 4 5 3 | 1 2 3 4 5 |

Before the 120 can be produced, as has been above stated, we must make "bobs," and "singles." They are made as follows:—

RULES FOR MAKING BOBS AND SINGLES IN THE GRANDSIRE METHOD.

BOBS.

The bell which passes the Treble in 2, 3, or **which** is in 2nds place going up, must if a bob is **called** make 3rds place, and lead again; this causes the bells in 4, 5, to dodge at the hand stroke lead of the Treble; and the bell that is taken from lead by the Treble, and the bells in 4, 5, will follow the same rule as if no calling had been made; thus when a bob is made the bells in 4, 5, make a *double* dodge.

SINGLES.

The bell the Treble passes in 2, 3, strikes 4 blows in 3rds place, and leads again; the bell she takes from lead lies next her (*i.e.*, makes 2nds), and leads again, and the bells in 4, 5, dodge twice as at a bob.

The callings must be made when the Treble is going to strike in 3rds place coming down.

This work will be better shewn by the following example (S. standing for single, B. for bob):—

435
453
S 541
514
154
154
514
541
452
425
We must
of the whole
And it wi
attempt at o
I give below
change at w
as therefore
be unneces
thus the 1st
which will
So that
"lead end
of Bobs

| | | |
|------------------|-------------|-------------|
| <u>1 2 3 4 5</u> | | |
| 2 1 3 5 4 | 2 4 3 5 1 | 4 1 5 2 3 |
| 2 3 1 4 5 | 2 3 4 1 5 | 1 4 5 3 2 |
| 3 2 4 1 5 | B 3 2 1 4 5 | 1 4 5 2 3 |
| 3 4 2 5 1 | 3 1 2 5 4 | 4 1 5 3 2 |
| 4 3 5 2 1 | 1 3 2 4 5 | 4 5 1 2 3 |
| 4 5 3 1 2 | 1 2 3 5 4 | 5 4 2 1 3 |
| S 5 4 1 3 2 | 2 1 3 4 5 | 5 2 4 3 1 |
| 5 1 4 2 3 | 2 3 1 5 4 | 2 5 3 4 1 |
| 1 5 4 3 2 | 3 2 5 1 4 | 2 3 5 1 4 |
| 1 5 4 2 3 | 3 5 2 4 1 | B 3 2 1 5 4 |
| 5 1 4 3 2 | 5 3 4 2 1 | 3 1 2 4 5 |
| 5 4 1 2 3 | 5 4 3 1 2 | 1 3 2 5 4 |
| 4 5 2 1 3 | S 4 5 1 3 2 | 1 2 3 4 5 |
| 4 2 5 3 1 | | |

We must now apply these rules to the production of the whole 120 changes.

And it will be advisable that the learner should attempt at once to write them out. For this purpose I give below what are called the "lead ends," *i.e.*, the change at which the Treble leads at back stroke, and as therefore the Treble will be always leading, it will be unnecessary for me to introduce the figure (1), thus the 1st lead end of the plain course is 1 2 5 3 4, which will be as a "lead end," written thus 2 5 3 4.

So that this may be quite understood, I give the "lead ends" of the plain course, and of the example of Bobs and Singles, by comparing them as given

here with those given above, the learner will, I hope, be able to understand the meaning.

| | | |
|--|---|--------------------------------|
| $\begin{array}{r} 2\ 3\ 4\ 5 \\ \hline 2\ 5\ 3\ 4 \\ 2\ 4\ 5\ 3 \\ 2\ 3\ 4\ 5 \end{array}$ | } | Lead ends of the plain course. |
|--|---|--------------------------------|

| | | |
|--|---|---------------------------|
| $\begin{array}{r} 2\ 3\ 4\ 5 \\ \hline \text{S. } 5\ 4\ 2\ 3 \\ \text{B. } 2\ 3\ 5\ 4 \\ \text{S. } 4\ 5\ 2\ 3 \\ \text{B. } 2\ 3\ 4\ 5 \end{array}$ | } | Lead ends of the example. |
|--|---|---------------------------|

The most simple plan for calling the 120 changes is in two parts, and is called thus ;—

Call a bob at the 2nd and 4th leads, and a single at the 6th, the single will come at the end of the first part ; by repeating this, that is by calling bobs at the 2nd and 4th leads and a single at the 6th lead of the second part, the peal will be called out in 120 changes.

Lead ends of 120 Grandsire Doubles, called by the above rule.

| | |
|-----------------------------|------------------------------|
| 2 3 4 5 | |
| 2 5 3 4 | 3 5 2 4 |
| Bob 3 4 2 5 | Bob 2 4 3 5 |
| 3 5 4 2 | 2 5 4 3 |
| Bob 4 2 3 5 | Bob 4 3 2 5 |
| 4 5 2 3 | 4 5 3 2 |
| Single 3 2 4 5 1st part end | Single 2 3 4 5 2nd part end. |

I will now proceed to give such hints as I hope may be useful for finding out when and where to dodge at the Treble leads, &c.

And before I do this, I most earnestly wish to impress upon all beginners the necessity of finding out for themselves when the Treble is leading, by some such plans as I am about to give.

I know of a set of hand-bell ringers at the present moment (July, 1868),* who are nearly perfect in a number of different methods, and who can do wonders in the way of Grandsire Triples, whose whole ringing is made to sound absurd to a change ringer, because they have got into the habit of making the Treble man call out "lead," when he brings his bell to lead, as if the poor bell could not speak for herself; it is a bad habit, and likely to make bad ringers, and should not be allowed on any consideration. It may appear a little easier at first, but to my mind it is most puzzling, and in peals or long touches would be out of the question.

As I have already said, the learner, or the man who knows least about his work should be put to the Treble bell.

The reason of this is plain; for if the "plain course" is referred to, it will be seen that the Treble has a plain hunting course throughout, and that

* This has since been altered, and they are quite perfect in Grandsire Triples.

nothing alters this; if he therefore follow the directions for hunting given above, he will be able with care to accomplish the whole 120; and this is also the case with the 2nd in the plain course; but with no other bell but the Treble after a bob or single has been called, except the bell which is called into the hunt for the time being.

Learners generally find it difficult to know when to dodge.

There are several ways of knowing this, and undoubtedly the best is to listen for the Treble's leading, and when she leaves the lead then to dodge.*

The 3rd who dodges in 4, 5 down at the 1st lead in the plain course, will be seen to continue his course until the Treble leaves the lead; he then holds his bell up a stroke, by pulling after the bell that pulled last after him, and then continues his course by following the 5th (or in any case the bell which makes 3rds place) to lead.

The 4th who dodges in 4, 5 up in the above-mentioned lead of the plain course, goes up behind, and then the Treble having left the lead he pulls his

* In answer to a remark which I made in a letter to "Church Bells," saying "that I should thankfully receive corrections of any errors I may have made in the first edition of this work," I have been favoured by a letter from a gentleman, who, having no "ear for music," finds it impossible to follow this rule; for persons in this unfortunate predicament I wrote the paragraph third following, in like cases the paragraph fourth following will also now apply.

bell down a little so as to strike in 4ths place, then goes behind again and follows the 3rd, (or the bell he dodged with) to lead.

The learner may also observe that if he passes the Treble in 3, 4, he will have to dodge in 4, 5 down ; if he passes the Treble in 2, 3, he will dodge in 4, 5 up.

But when he has a good sight of the ropes, he will find it quite as easy to dodge by merely listening or looking out for the Treble's leaving the lead, then supposing that he has gone down from behind to 4ths place he will have of course only three bells striking before him, let him hold up his bell and strike over four, this will make his dodge in 4, 5 down ; he then goes on with his work as before.

But supposing that he has only struck one blow behind he has then four bells striking before him ; he lets his bell fall a little and pulls after the last of the first three, then hunts up a blow and follows to lead the bell that has dodged with him.

By following these rules, and giving his whole attention to his work, the learner will soon be able to make quite sure of dodging properly at all the plain leads.

I will now therefore say a few words about the leads at which bobs or singles are called.

The place making is easy enough at bobs and singles, and it will be well to remember that at a bob the bell which is called to make the 3rds place, and

which therefore returns to take the treble off the lead, goes into the hunt and remains there until another call is made, she then dodges in 4, 5 down ; at a single, the bell that makes the 2nds place is called into the hunt, and when called out dodges in 4, 5 down.

The dodging will be done exactly in the same manner as at the plain leads, except that it begins when the Treble leads instead of when she leaves the lead and that it is double ; that is the bells dodge twice instead of only once, in fact they dodge until one of them strikes the Treble ; as soon as this happens the bell that does so goes down to lead, and the other dodging bell follows.

I have now done my best to explain the general working of the bells in the Grandsire Method, and I hope that from my explanations, and with care and attention, the learner may ere long be able to call himself a master of that method on five bells.

I shall now therefore proceed to give a few instructions as to calling, or conducting.

It is very desirable that the young Conductor should ring the "observation bell" at first, for all peals are called more or less by her.

Thus in the peal I have given above the 5th is the "observation" ; the Conductor in ringing her will notice that whenever he passes the Treble in 3, 4, and would have had to dodge in 4, 5 down, as soon as the Treble gets to 3rds place, he has to call a bob or

single as the case may be, and he will do well to carry some sort of plan in his head, thus—

“Call a bob every time 5 dodges behind, but a single when 4 and 5 come together behind (or home),” *i.e.*, come into their proper places.

There will be found to be a plan of this sort for every touch or peal; for Grandsire Doubles it will not be necessary to give them; but with larger numbers of bells they are most important.

I shall now conclude my remarks on this method by giving a few different peals, some in two and some in three parts, and as I shall only give the first part of each, I shall after a two-part peal put “repeated,” after a three-part peal “twice repeated.” I shall give the peals as above by the lead ends; a dot (.) will represent a bob lead, and (S) a lead when a single is called:

| | | |
|----------------|----------------|----------------------------|
| <u>2 3 4 5</u> | <u>2 3 4 5</u> | |
| 2 5 3 4 | 2 5 3 4 | |
| S 4 3 2 5 | . 3 4 2 5 | |
| 4 5 3 2 | 3 5 4 2 | The 5th is the observation |
| . 3 2 4 5 | S 2 4 3 5 | for both these peals. |
| 3 5 2 4 | 2 5 4 3 | |
| . 2 4 3 5 | . 4 3 2 5 | |
| Repeated. | Repeated. | |

| <u>2 3 4 5</u> | <u>2 3 4 5</u> | <u>2 3 4 5</u> | <p>The 3rd is the ob- servation for these three peals. They will all be found to run out at back instead of being called out as the first two peals.</p> |
|----------------|----------------|----------------|--|
| .4 5 2 3 | S 5 4 2 3 | .4 5 2 3 | |
| 4 3 5 2 | 5 3 4 2 | 4 3 5 2 | |
| .5 2 4 3 | .4 2 5 3 | S 2 5 4 3 | |
| 5 3 2 4 | 4 3 2 5 | 2 3 5 4 | |
| S 4 2 5 3 | .2 5 4 3 | .5 4 2 3 | |
| 4 3 2 5 | 2 3 5 4 | 5 3 4 2 | |
| Repeated. | Repeated. | Repeated. | |

| <u>2 3 4 5</u> | <u>2 3 4 5</u> | <u>2 3 4 5</u> |
|-----------------|-----------------|-----------------|
| 2 5 3 4 | .4 5 2 3 | S 5 4 2 3 |
| S 4 3 2 5 | S 3 2 4 5 | .2 3 5 4 |
| .2 5 4 3 | 3 5 2 4 | S 4 5 2 3 |
| S 3 4 2 5 | S 4 2 3 5 | 4 3 5 2 |
| Twice repeated. | Twice repeated. | Twice repeated. |

CHAPTER IV.

STEDMAN'S METHOD, GENERALLY CALLED STEDMAN'S PRINCIPLE.

Having in the last Chapter I hope explained the working of the Grandsire Method, I now call the learner's attention to the most beautiful of all five bell methods; it is beautiful in its work, and beautiful in its music, and, once learnt, I think not much harder than the Grandsire Method. It was invented by a Mr. Fabian Stedman, about the year 1640, and has since then become most justly popular among ringers.

The great beauty of it no doubt consists in the two facts that bells come to lead at back stroke as well as at hand stroke, and that double dodging is always going on behind.

The foundation of the principle is that three bells should go through the three bell changes as given in Chapter II, while the other bells dodge behind; at the completion of each six changes, one bell coming down from behind to take its part in the changes, and one going up behind to take its part in the dodging; but it is not possible to ring it by this plan, therefore it is necessary to give certain further instructions, and before I do so, I wish to call the learner's attention

D²

to the fact that the Treble is no longer the easiest bell to ring, but does exactly the same work as the other bells ; this forms one of the great difficulties of the method.

RULES FOR STEDMAN'S PRINCIPLE.

The work of each bell is divided into three parts, viz., the quick work, dodging, and slow work.

"THE QUICK WORK"

Consists of hunting from behind to lead, leading two blows, the first blow being at hand stroke, and hunting up again, and commencing

"THE DODGING."

The dodging is performed thus ; after the completion of either the quick or slow work, go up behind, dodge twice, lay two blows behind, dodge twice more, and go on with the work as explained further on.

"THE SLOW WORK,"

Which must be committed to memory, is as follows : In coming from behind make 3rds place go down to lead, lead (at back stroke) a whole pull (two blows), strike one blow in 2nds place, and lead another whole pull (this time at hand stroke), go up and make 3rds place, down, and lead one blow (at hand), up and make 3rds place, down and lead another blow (at back), make 3rds place, lead another whole pull (at hand), strike one blow in 2nds place, lead another whole pull (at back stroke), go up and make 3rds place, then go up to behind and commence the dodging.

In short and for the sake of making it easier for learning by heart ; "in coming from behind make 3rds place, lead a whole pull, strike one blow in 2nds place, lead another whole pull, make 3rds place, lead one blow, make 3rds again, lead another blow, make 3rds again, lead a whole pull, one blow in 2nds, and another whole pull, make 3rds, and up (or out)."

The slow work is again divided into parts, called "turns," viz., "whole turns," and "half turns."

These will, however, be better explained by the accompanying diagram.

"THE SLOW WORK."

| | | | |
|-----------|---------------------------|-----------|---------------------------------|
| 1 2 3 4 5 | | 0 4 0 0 0 | } Last or 2nd half Turn. |
| 0 0 0 0 4 | | 0 0 4 0 0 | |
| 0 0 0 4 0 | | 0 0 4 0 0 | |
| 0 0 4 0 0 | } First whole Turn. | 0 4 0 0 0 | |
| 0 0 4 0 0 | | 4 0 0 0 0 | |
| 0 4 0 0 0 | | 0 4 0 0 0 | } Last or 2nd whole Turn. |
| 4 0 0 0 0 | | 0 0 4 0 0 | |
| 4 0 0 0 0 | | 0 0 4 0 0 | |
| 0 4 0 0 0 | | 0 4 0 0 0 | |
| 4 0 0 0 0 | | 4 0 0 0 0 | |
| 4 0 0 0 0 | | 4 0 0 0 0 | |
| 0 4 0 0 0 | } First half Turn. | 0 4 0 0 0 | |
| 0 0 4 0 0 | | 4 0 0 0 0 | |
| 0 0 4 0 0 | | 4 0 0 0 0 | |
| 0 4 0 0 0 | | 0 4 0 0 0 | |
| 4 0 0 0 0 | | 0 0 4 0 0 | } Make 3rds and out |
| | | 0 0 4 0 0 | |
| | | 0 0 0 4 0 | |
| | | | &c. |

As this method runs in sets of six changes each, the sixes form the foundation of peals in the same manner as Treble leads do in the Grandsire Method ; but as will be seen by referring to the Plain course as given below, they are of different natures, and are known as "odd" and "even," or "slow" and "quick sixes," the first six being an "odd," or "slow six," and the second an "even," or "quick six," and so on alternately.

A bell is in ringing terms said to "go in," "quick," or "slow," when she goes down from behind after dodging, either to do the "quick" or "slow" work as the case may be, and she is said to "go out," "quick," or "slow," when she goes up to commence the dodging, after having completed the quick or slow work as the case may be.

I have now I hope explained the following terms, and shall use them hereafter without further explanation :—

| | |
|--------------|-----------------------------|
| Quick Work. | First and last whole Turns. |
| Slow Work. | First and last half Turns. |
| The Dodging. | Going in quick. |
| Odd Sixes. | Going out quick. |
| Even Sixes. | Going in slow. |
| Slow Sixes. | Going out slow. |
| Quick Sixes. | |

It is necessary that these terms should be thoroughly understood before the learner attempts to go further.

For some reason the author of this method began his work always with two changes, like the *last* two of a quick six, and then began the regular work of his method, consequently, all peals of Doubles on this principle must end with the *first* four changes of a quick six. There is no reason for continuing this, except custom.

As each bell has in the Plain course to go through the whole of the quick and slow work, and the dodging twice, the plain course on 5 bells is 60 changes, or half the peal.

The quick and slow work are done alternately, except when a single is called, and the dodging under all circumstances intervenes between them.

By referring to the Plain course, after the two first changes, the order of the bells being 32415, the 3rd will be seen to commence by doing the 2nd half turn, she finishes the slow work, goes out, dodges, comes in quick, goes out again, dodges, and goes in to do the slow work left undone at starting; the 2nd does the last part of the last whole turn, she goes out slow, and after the dodging therefore comes in quick; the 4th comes in slow, and therefore after completing the whole slow work, dodges, and comes in quick; the 1st goes out quick, and dodges, and comes in slow; and the 5th dodges for one six, and comes in quick, goes out quick, dodges again, and comes in slow. I now give the Plain course.

12345

21354

2314532415

23451

24315

42351

43215

3425143521

45312

54321

53412

35421

34512

43152

34125

31452

13425

14352

4132514235

12453

21435

24153

42135

41253

14523

41532

45123

54132

51423

1543251342

53124

35142

31524

13542

15324

51234

15243

12534

21543

25134

5214325413

24531

42513

45231

54213

52431

25341

52314

53241

35214

32541

2351432154

31245

13254

12345

To produce the whole 120 changes by this method, it is necessary to call two singles, which by changing the work of two bells cause the peal to run out in full.

It may be called by taking any bell as an observation, and calling the blow before she leads when coming down quick.

RULES FOR MAKING SINGLES IN STEDMAN'S PRINCIPLE.

The bells in 4, 5, lie still a whole pull; the bell which has just come out only dodges once, and the the other bell behind dodges twice extra; in fact at a single, the two bells in 4, 5, by lying still change work; that which should have gone in quick, goes slow, and that which should have gone in slow, goes quick. That this may be better understood, I give below a whole peal, called with the 5th as an observation; the single makes no difference whatever to the three bells in front.

| | | | |
|-------------|-----------|-------------|-----------|
| 1 2 3 4 5 | | | |
| 2 1 3 5 4 | | | |
| 2 3 1 4 5 | | | |
| 3 2 4 1 5 | 5 2 3 4 1 | 3 1 4 2 5 | 5 1 3 4 2 |
| 2 3 4 | 5 3 2 | 1 3 4 | 5 3 1 |
| 2 4 3 | 3 5 2 | 1 4 3 | 3 5 1 |
| 4 2 3 | 3 2 5 | 4 1 3 | 3 1 5 |
| 4 3 2 | 2 3 5 | 4 3 1 | 1 3 5 |
| 3 4 2 5 1 | 2 5 3 1 4 | 3 4 1 5 2 | 1 5 3 2 4 |
| 4 3 5 2 1 | 5 2 1 3 4 | 4 3 5 1 2 | 5 1 2 3 4 |
| S 4 5 3 1 2 | 2 5 1 | S 4 5 3 2 1 | 1 5 2 |
| 5 4 3 1 2 | 2 1 5 | 5 4 3 2 1 | 1 2 5 |
| 5 3 4 2 1 | 1 2 5 | 5 3 4 1 2 | 2 1 5 |
| 3 5 4 1 2 | 1 5 2 | 3 5 4 2 1 | 2 5 1 |
| 3 4 5 2 1 | 5 1 2 4 3 | 3 4 5 1 2 | 5 2 1 4 3 |
| 4 3 2 5 1 | 1 5 4 2 3 | 4 3 1 5 2 | 2 5 4 1 3 |
| 3 4 2 | 1 4 5 | 3 4 1 | 2 4 5 |
| 3 2 4 | 4 1 5 | 3 1 4 | 4 2 5 |
| 2 3 4 | 4 5 1 | 1 3 4 | 4 5 2 |
| 2 4 3 | 5 4 1 | 1 4 3 | 5 4 2 |
| 4 2 3 1 5 | 5 1 4 3 2 | 4 1 3 2 5 | 5 2 4 3 1 |
| 2 4 1 3 5 | 1 5 3 4 2 | 1 4 2 3 5 | 2 5 3 4 1 |
| 2 1 4 | 5 1 3 | 1 2 4 | 5 2 3 |
| 1 2 4 | 5 3 1 | 2 1 4 | 5 3 2 |
| 1 4 2 | 3 5 1 | 2 4 1 | 3 5 2 |
| 4 1 2 | 3 1 5 | 4 2 1 | 3 2 5 |
| 4 2 1 5 3 | 1 3 5 2 4 | 4 1 2 5 3 | 2 3 5 1 4 |
| 2 4 5 1 3 | 3 1 2 5 4 | 1 4 5 2 3 | 3 2 1 5 4 |
| 4 2 5 | 3 2 1 | 4 1 5 | 3 1 2 |
| 4 5 2 | 2 3 1 | 4 5 1 | 1 3 2 |
| 5 4 2 | 2 1 3 | 5 4 1 | 1 2 3 4 5 |
| 5 2 4 | 1 2 3 | 5 1 4 | |
| 2 5 4 3 1 | 1 3 2 4 5 | 1 5 4 3 2 | |

I have thought it unnecessary to put all the dodging figures in this peal, as the work can be better seen without them.

It is most desirable that the learner should, as in other methods, write out this for himself on paper, indeed he cannot well spend too much time at it; for not only does the fact of writing it out accustom him to the method, but by looking over his work afterwards he can if in the steeple or elsewhere put himself right, and find out his mistake should he make one.

I therefore give here a table by which he may more easily write this out.

| | |
|-----------|---------------------------|
| | Change. |
| Odd Six. | { The first four bells. |
| | { First two and hind two. |
| | hind four. |
| | { First two and hind two. |
| | hind four. |
| | { First two and hind two. |
| Even Six. | { First four. |
| | hind four |
| | { First two and hind two. |
| | hind four. |
| | { First two and hind two. |
| | hind four. |

I have now I hope explained this method so that with patience and practise the learner may be able to ring it, and I therefore conclude by giving two peals by the last changes of the sixes.

120 STEDMAN'S DOUBLES by the last changes of the sixes ;* the Treble is the observation ; call when she comes down quick.

| | |
|---|------------------|
| | <u>2 3 1 4 5</u> |
| | 3 4 2 5 1 |
| | 3 4 5 1 2 |
| | <u>4 1 3 2 5</u> |
| | 4 1 2 5 3 |
| | <u>1 5 4 3 2</u> |
| | 1 5 3 2 4 |
| | <u>5 2 1 4 3</u> |
| | 5 2 4 3 1 |
| | <u>2 3 5 1 4</u> |
| S | 2 3 1 5 4 |
| | <u>3 5 2 4 1</u> |
| | 3 5 4 1 2 |
| | <u>5 1 3 2 4</u> |
| | 5 1 2 4 3 |
| | <u>1 4 5 3 2</u> |
| | 1 4 3 2 5 |
| | <u>4 2 1 5 3</u> |
| | 4 2 5 3 1 |
| | <u>2 3 4 1 5</u> |
| S | 2 3 1 4 5 |

N.B.—It comes round in the last six.

* In pricking (writing out) Stedman by the last changes of sixes, it is usual to begin with the second change (as that stands in the same position as the last change of a six), and consequently we always end with that change.

120 STEDMAN'S DOUBLES, 4th the observation, call her in slow.

| | | | | | |
|---|---|---|---|---|---|
| | 2 | 3 | 1 | 4 | 5 |
| S | 3 | 4 | 2 | 1 | 5 |
| | 3 | 4 | 1 | 5 | 2 |
| | 4 | 5 | 3 | 2 | 1 |
| | 4 | 5 | 2 | 1 | 3 |
| | 5 | 1 | 4 | 3 | 2 |
| | 5 | 1 | 3 | 2 | 4 |
| | 1 | 2 | 5 | 4 | 3 |
| | 1 | 2 | 4 | 3 | 5 |
| | 2 | 3 | 1 | 5 | 4 |
| | 2 | 3 | 5 | 4 | 1 |
| S | 3 | 4 | 2 | 5 | 1 |
| | 3 | 4 | 5 | 1 | 2 |
| | 4 | 1 | 3 | 2 | 5 |
| | 4 | 1 | 2 | 5 | 3 |
| | 1 | 5 | 4 | 3 | 2 |
| | 1 | 5 | 3 | 2 | 4 |
| | 5 | 2 | 1 | 4 | 3 |
| | 5 | 2 | 4 | 3 | 1 |
| | 2 | 3 | 5 | 1 | 4 |
| | 2 | 3 | 1 | 4 | 5 |

The peal may be produced by taking any bell, and calling at any particular part of her work twice following.

Having explained to the best of my power the working of the two methods most generally used for five bell ringing, I now proceed to six bells.

MINOR, OR SIX BELL RINGING.

CHAPTER V.

THE GRANDSIRE METHOD.

Every change ringer loves to hear the "Tenor turned in," or in other words rung in changes amongst the other bells, instead of doing the dreary work of beating the big drum, while the other bells are sending forth their music ; and if there are six bells in the church tower, few things can be more pleasing to a musical ear than Minor well and steadily struck ; it is considered far more difficult than odd bell ringing with a Tenor constantly struck behind, because the bell to lead from is never the same, more than six strokes following, and in Treble Bob never more than two. But the beauty of the music, and the fact of being able to ring for thirty minutes, instead of only five, without coming round, or repeating, will amply repay the young ringer for any amount of trouble he may take in learning ; and even where there are eight bells in the tower, I strongly recommend young ringers to make themselves fairly proficient in at least one Minor method before going on to Triples.

As far as the method goes, Grandsire Minor is not more difficult than Grandsire Doubles, and will no doubt be easily acquired on the hand bells by any party who can ring them. I will, however, give the rules, and the whole Plain course, as I did under Grandsire Doubles.

RULE FOR THE GRANDSIRE METHOD.

The rule for this method is exactly the same as that given at page 25 for Grandsire Doubles, with the one exception that the bell which is behind at the Treble lead lies two blows extra while the other bells are dodging. The whole Plain course is given below.

1 2 3 4 5 6

2 1 3 5 4 6
 2 3 1 4 5 6
 3 2 4 1 6 5
 3 4 2 6 1 5
 4 3 6 2 5 1
 4 6 3 5 2 1
 6 4 5 3 1 2
 6 5 4 1 3 2
 5 6 1 4 2 3
 5 1 6 2 4 3
 1 5 2 6 3 4
 1 2 5 3 6 4
 2 1 5 6 3 4
 2 5 1 3 6 4
 5 2 3 1 4 6
 5 3 2 4 1 6
 3 5 4 2 6 1
 3 4 5 6 2 1
 4 3 6 5 1 2
 4 6 3 1 5 2
 6 4 1 3 2 5
 6 1 4 2 3 5
 1 6 2 4 5 3
 1 2 6 5 4 3

2 1 6 4 5 3
 2 6 1 5 4 3
 6 2 5 1 3 4
 6 5 2 3 1 4
 5 6 3 2 4 1
 5 3 6 4 2 1
 3 5 4 6 1 2
 3 4 5 1 6 2
 4 3 1 5 2 6
 4 1 3 2 5 6
 1 4 2 3 6 5
 1 2 4 6 3 5
 2 1 4 3 6 5
 2 4 1 6 3 5
 4 2 6 1 5 3
 4 6 2 5 1 3
 6 4 5 2 3 1
 6 5 4 3 2 1
 5 6 3 4 1 2
 5 3 6 1 4 2
 3 5 1 6 2 4
 3 1 5 2 6 4
 1 3 2 5 4 6
 1 2 3 4 5 6

RULES FOR MAKING BOBS AND SINGLES.

Bobs and Singles are made in Grandsire Minor exactly as they are in Grandsire Doubles, and the rules at pages 26, 27, will apply to Grandsire Minor, with the following addition.

The bell which is behind when the call is made, and would have dodged in 4, 5, down, lies behind six blows, *i.e.*, four blows extra.

I here give an example of the Bobs and Singles.

| 1 | 2 | 3 | 4 | 5 | 6 | | |
|-----|---|---|---|---|---|---|-------------|
| 2 | 1 | 3 | 5 | 4 | 6 | | 5 6 2 1 3 4 |
| 2 | 3 | 1 | 4 | 5 | 6 | | 5 2 6 3 1 4 |
| 3 | 2 | 4 | 1 | 6 | 5 | | 2 5 3 6 4 1 |
| 3 | 4 | 2 | 6 | 1 | 5 | | 2 3 5 4 6 1 |
| 4 | 3 | 6 | 2 | 5 | 1 | | 3 2 4 5 1 6 |
| 4 | 6 | 3 | 5 | 2 | 1 | | 3 4 2 1 5 6 |
| 6 | 4 | 5 | 3 | 1 | 2 | S | 4 3 1 2 6 5 |
| 6 | 5 | 4 | 1 | 3 | 2 | | 4 1 3 6 2 5 |
| 5 | 6 | 1 | 4 | 2 | 3 | | 1 4 3 2 6 5 |
| B 5 | 1 | 6 | 2 | 4 | 3 | | 1 4 3 6 2 5 |
| 1 | 5 | 6 | 4 | 2 | 3 | | 4 1 3 2 6 5 |
| 1 | 6 | 5 | 2 | 4 | 3 | | 4 3 1 6 2 5 |
| 6 | 1 | 5 | 4 | 2 | 3 | | 3 4 6 1 5 2 |
| 6 | 5 | 1 | 2 | 4 | 3 | | 3 6 4 5 1 2 |

et cet.

It will be observed on this increased number of bells, that the bells which dodge in 4, 5, going up, instead of at once going down as in Grandsire Doubles, have to go on for one step with the hunting up; it will, therefore, be well for the learner to use not only

the hints given at pages 30, 31, and 32, but also what is called the "Course Method" of dodging, which is as follows.

After having been taken from lead by the Treble, and therefore made 3rds place, at the next Treble lead, dodge in 4, 5, down, at the next lie the four blows behind, at the next dodge in 4, 5, up, and at the last make 3rds place again.

A bob, or single, will shorten this work a lead, *i.e.* it will cause the bell in question to omit the dodge, or place it ought to have made, and go on to the next after that. Thus, supposing a bell to have just made 3rds place, at the next lead she ought to dodge in 4, 5, down; but if a call is made, she will omit that dodge, and lie the blows behind; or should she have just dodged in 4, 5, down, and a call is made the next lead, she will omit to lie behind, and dodge in 4, 5, up.

If this method of knowing when to dodge is combined with the other hints above-mentioned, it will make the ringer doubly sure; and should another man make a mistake, he will be far more likely not only not to be thrown out himself, but to be able to put his companion right.

I now proceed as under Grandsire Doubles to give some instructions to the young Conductor, and I shall have to introduce him to some more new terms, which are used in conducting.

"INTO THE HUNT."

A bell is said to be called "into the hunt" when she is called to make 3rds place at a bob, or 2nds at a single. If a bob is to be called, the conductor will call, when the Treble strikes in 3rds place, the lead after the observation bell has laid her blows behind; if a single, the lead after she has dodged in 4, 5, up, he should also listen to hear if the Treble is following her down to lead, and if he hears her doing so he must then call as soon as she (the observation) leads.

"BEFORE."

A bell is said to be "called before with a bob," when a bob is called the lead, that she should make 3rds place; she is said to be "called before with a single," when she is called to strike the four blows in 3rds place; it is not usual, however, to say "call a bell before with a bob," but to say "call" such and such a bell "before," if a bob is required; but if a single is required, then "S. before" is generally written; thus, supposing 6 to be the observation, "before" will mean that a bob is to be called the lead, she ought to make 3rds place; "S. before," that a single is to be called the lead after she has laid her blows behind.

E

“OUT OF THE HUNT.”

A bell is said to be called “out of the hunt,” when a bob or single is called, while she is doing the work of the 2nd in the plain course, and is therefore made to make a double dodge in 4, 5, down.

“THE WRONG.”

A bell is said to dodge “the wrong,” when she is called to dodge in 4, 5, up, that is, when a call is made, the lead after she dodged in 4, 5, down.

“AT HOME.”

A bell is said to be called “at home,” or “home,” when she is called to lie her six blows behind, *i.e.*, the lead after she has made 3rds place.

In writing out lead ends, therefore, the bells, if ordered to be called in any of the above-mentioned positions, will, if the writing is correct, appear at the bob changes in their places, as shown in the following table:—

| 2 | 3 | 4 | 5 | 6 |
|----------------|--------|-----------------|-----------|------|
| Into the Hunt. | Before | Out of the Hunt | The Wrong | Home |

The next table will, I hope, make the calling by observation easier to the learner.

| | | | | |
|---------------------------------|---|-----------------|---|---------------------------|
| If told to call the observation | { | Into the hunt | { | Dodging in 4, 5, up. |
| | | with a Single | | Laying the blows behind. |
| | | Into the hunt | | Laying the blows behind. |
| | | S. before | | Dodging in 4, 5, up. |
| | | Before | | When following the Treble |
| | | Out of the hunt | | down to lead. |
| | { | The wrong | { | Dodging in 4, 5, down. |
| | | | | Making 3rds place. |
| | | Home | | |

In addition to these terms it will be well to explain that if a bell is said to be called into the hunt, and out at a given number of leads, she is meant to be left doing the work of the 2nd in the plain course, for the stated number of leads thus "in and out at 2" will mean that the observation is to be called into the hunt, and out at the second lead after she was called in.

If a bell is said to be called in any of the above places with a "Double," it means that she is to be called in that place, and another call is to be made the lead after.

I hope that the necessary terms have been now explained to the learner, and I advise him to try and

E²

write out many of the following touches, writing simply by the orders I have given for the observation bell of each, and comparing his work with the lead ends given ; by this means he cannot go far wrong, and will acquire a knowledge of the movements of the bells.

TOUCHES.

72.

| | | | | | |
|-------|---|---|---|---|---|
| 2 | 3 | 4 | 5 | 6 | |
| <hr/> | | | | | |
| 2 | 5 | 3 | 6 | 4 | |
| . | 4 | 6 | 2 | 3 | 5 |
| . | 5 | 3 | 4 | 2 | 6 |
| 5 | 2 | 3 | 6 | 4 | |
| . | 4 | 6 | 5 | 3 | 2 |
| . | 2 | 3 | 4 | 5 | 6 |

Call the 4th in and out;
once repeated.

72.

| | | | | | |
|-------|---|---|---|---|---|
| 2 | 3 | 4 | 5 | 6 | |
| <hr/> | | | | | |
| . | 6 | 5 | 2 | 4 | 3 |
| . | 3 | 4 | 6 | 2 | 5 |
| 3 | 2 | 4 | 5 | 6 | |

Call the 5th before with a
double; once repeated.

Once repeated.

72.

| | | | | | |
|-------|---|---|---|---|---|
| 2 | 3 | 4 | 5 | 6 | |
| <hr/> | | | | | |
| 2 | 5 | 3 | 6 | 4 | |
| 2 | 6 | 5 | 4 | 3 | |
| S | 4 | 3 | 2 | 5 | 6 |
| 4 | 5 | 3 | 6 | 2 | |
| 4 | 6 | 5 | 2 | 3 | |
| S | 2 | 3 | 4 | 5 | 6 |

Two courses; call the 6th
twice home with a single.

108.

| | | | | |
|-------|---|---|---|---|
| 2 | 3 | 4 | 5 | 6 |
| <hr/> | | | | |
| 2 | 5 | 3 | 6 | 4 |
| 2 | 6 | 5 | 4 | 3 |
| . | 3 | 4 | 2 | 5 |
| . | 3 | 5 | 4 | 6 |
| . | 3 | 6 | 5 | 2 |
| . | 4 | 2 | 3 | 5 |
| . | 4 | 5 | 2 | 6 |
| . | 4 | 6 | 5 | 3 |
| . | 2 | 3 | 4 | 5 |

Three courses; call the 6th
three times home with
a bob.

192.

| | | | | |
|-------|---|---|---|---|
| 2 | 3 | 4 | 5 | 6 |
| <hr/> | | | | |
| . | 5 | 3 | 2 | 6 |
| . | 6 | 3 | 5 | 4 |
| . | 4 | 3 | 6 | 2 |
| . | 2 | 3 | 4 | 5 |

Call the 3rd before; three
times repeated.

N.B.—This touch is by the Bob changes only; the small figures between the lines denote the number of leads at which each call is made after the preceding one.

216.

| | | | | |
|-------|---|---|---|---|
| 2 | 3 | 4 | 5 | 6 |
| <hr/> | | | | |
| 3 | 4 | 2 | 5 | 6 |
| 4 | 2 | 3 | 5 | 6 |
| S | 3 | 2 | 4 | 5 |
| 2 | 4 | 3 | 5 | 6 |
| 4 | 3 | 2 | 5 | 6 |
| S | 2 | 3 | 4 | 5 |

Six courses by the bob
changes, call the 6th
home twice with a bob,
once with a single; re-
peated.

240.

| | 2 | 3 | 4 | 5 | 6 |
|---|---|---|---|---|---|
| | 6 | 5 | 2 | 4 | 3 |
| S | 3 | 2 | 6 | 5 | 4 |
| | 4 | 5 | 3 | 6 | 2 |
| | 2 | 6 | 4 | 3 | 5 |
| | 5 | 3 | 2 | 4 | 6 |
| | 2 | 6 | 5 | 3 | 4 |

By the bob changes.

This is in two parts, 6 the observation, call her in and out at 2 with a single, followed by three bobs (or wrong, before, and home,) and then before ; repeated.

will bring this part end at two leads, 2 4 3 5 6, then repeat.

THE HALF PEAL, or 360.

The first part by the lead ends, 6 the observation.

| | 2 | 3 | 4 | 5 | 6 |
|---|---|---|---|---|---|
| . | 6 | 5 | 2 | 4 | 3 |
| . | 6 | 4 | 5 | 3 | 2 |
| . | 2 | 3 | 6 | 5 | 4 |
| . | 4 | 5 | 2 | 6 | 3 |
| . | 3 | 6 | 4 | 2 | 5 |
| . | 5 | 2 | 3 | 4 | 6 |
| . | 5 | 4 | 2 | 6 | 3 |
| . | 3 | 6 | 5 | 2 | 4 |
| . | 3 | 2 | 6 | 4 | 5 |
| . | 3 | 4 | 2 | 5 | 6 |

Call her in and out at 2, followed by three bobs (wrong, before, and home,) and before ; twice repeated, will bring these part ends.

1st. 3 4 2 5 6

2nd. 4 2 3 5 6

last. 2 3 4 5 6

720, OR THE WHOLE PEAL.

In six parts ; the 1st part by the lead ends.

2 3 4 5 6

. 6 5 2 4 3

S 4 3 6 2 5

. 5 2 4 6 3

S 6 3 5 4 2

. 2 4 6 5 3

. 3 5 2 6 4

. 4 6 3 2 5

. 5 2 4 3 6

S 3 6 5 4 2

S 4 2 3 5 6

Repeat this calling five times, except that in the 3rd and 6th parts, a bob must be called instead of the last Single. The part ends will be as follows :—

1st. 4 2 3 5 6

2nd. 3 4 2 5 6

3rd. 3 2 4 5 6

4th. 4 3 2 5 6

5th. 2 4 3 5 6

6th. 2 3 4 5 6

In this Peal, there is a call made every lead throughout the whole peal. There is no particular observation bell, but the order of the bobs and singles being very simple, can be committed to memory.

720, OR THE WHOLE PEAL.

By part ends, 6th the observation.

Call her in and out at 2, followed by three bobs, (or wrong, before, and home,) and before ; 1st and 4th parts, call her as above, but out with a single, followed by three bobs.

1st part end 2 4 3 5 6

2nd „ „ 4 3 2 5 6

3rd „ „ 3 2 4 5 6

4th „ „ 3 4 2 5 6

5th „ „ 4 2 3 5 6

6th „ „ 2 3 4 5 6

720, OR THE WHOLE PEAL.

By the part ends, 1st half 6th, 2nd half 4th, the observation.

Call them in with a single, and out at 2, followed by three bobs, (or wrong, before, and home,) and then before ; in the 2nd and 3rd, 5th, and 6th parts, call them in with a bob instead of the single.

| | | | |
|--------------|-----------|---|----------------------|
| 1st part end | 5 2 6 3 4 | } | 6th the observation. |
| 2nd „ „ | 3 5 6 2 4 | | |
| 3rd „ „ | 2 3 6 5 4 | | |
| 4th „ „ | 5 2 4 3 6 | } | 4th the observation. |
| 5th „ „ | 3 5 4 2 6 | | |
| 6th „ „ | 2 3 4 5 6 | | |

It must be observed in the last two peals given above, that the part ends come at plain leads, as in the half peal which precedes them, and of which the first part is given by the lead ends.

It will be a good plan for the learner to write them out by the bob changes, which may be easily done by using the following scale :—

SCALE FOR BOB CHANGES.

| | | | | |
|------------------------------|-----|---|---|-----------|
| From | - | - | - | 2 3 4 5 6 |
| A bob at 1st lead will bring | | | | 6 5 2 4 3 |
| „ | 2nd | „ | | 4 6 2 3 5 |
| „ | 3rd | „ | | 3 4 2 5 6 |
| „ | 4th | „ | | 5 3 2 6 4 |

If a single is to be called, it changes the positions of the two first bells only ; thus a single at two would be

| | | |
|---|------------|---|
| $\begin{array}{c} 2\ 3\ 4\ 5\ 6 \\ \hline S\ 6\ 4\ 2\ 3\ 5^2 \end{array}$ | instead of | $\begin{array}{c} 2\ 3\ 4\ 5\ 6 \\ \hline .\ 4\ 6\ 2\ 3\ 5^2 \end{array}$ |
|---|------------|---|

as given in the scale.

CHAPTER VI.

KENT TREBLE BOB MINOR, GENERALLY CALLED TREBLE 6 IN.

There are almost innumerable variations of Treble Bob, and I therefore have chosen for explanation the one which is considered the easiest generally, and the one most in use amongst ringers in London, Oxford, and other centres of ringing.

In effect, Treble Bob of any kind is far more musical than any method in which the Treble has a plain hunting course, and from much the same reasons that Stedman is more musical on five bells, namely, that there is so much dodging, and consequently so near a repetition of the same music.

It no doubt derives its name from the fact of the Trebles dodging in all the places, for, as will be seen presently, she dodges in 1, 2 ; 3, 4 ; and 5, 6.

It is also a much more convenient method for conducting, for a Plain course will run for 120 changes, and consequently fewer calls are required for producing the 720 ; indeed, only nine bobs are required, and no singles, to produce it, whereas, as

has been already seen, 720 Grandsire Minor require thirty-four bobs and two singles.

But conducting is the only part of it that is really easier than any other method; ringing it, as will soon be seen, requires much more practice and attention.

RULES FOR RINGING KENT TREBLE BOB.

FOR THE TREBLE.

The Treble, as has been stated above, has dodging to do in 1, 2; 3, 4; and 5, 6; her regular course is to dodge once before and once after her two blows at lead, then to hunt into 4ths place, dodge back into 3rds, hunt into 6ths place, dodge into 5ths, then lay the two blows behind, she then hunts down to 5ths place, and dodges again into 6ths, hunts down to 3rds, and dodges into 4ths, then hunts down to lead, and dodges into 2nds, leads two blows, and so on.

When she leads her single blows, they are said to be her "snapping leads," and the bell that is dodging with her is said to "snap," with the "Treble."

For the hunting down work, she will have for a course bell the bell she dodges with when she first comes behind.

If the Plain course, as given below, be referred to, she will be seen to dodge with a bell, and pass a bell

alternately throughout her whole work, and this is perhaps the easiest way to ring her.

FOR THE OTHER BELLS

The work is the same, with the exceptions that they never dodge in 1, 2, except with the Treble, and are subject to variations in their regular work at all the Treble leads.

When the Treble gets below 3rds place on her way down, the bells in 3rds and 4ths places make respectively, the bell in 3rds, 3rds and 4ths, the bell in 4ths, 4ths and 3rds places, (and these are called the 1st, 3rds and 4ths, and 4ths and 3rds places,) they then continue their work; after the Treble has led two blows, 3rds and 4ths, and 4ths and 3rds places are again made by the bells in those places respectively, (these are called the 2nd, 3rds, and 4ths, and 4ths and 3rds places.) The bell that made the 1st, 4ths and 3rds places goes down and dodges with the Treble, and leads two blows, and strikes two blows in 2nds place alternately, until the Treble comes down and dodges with her again, she then makes the 2nd, 3rds and 4ths places, and goes up.

This leading and striking two blows alternately in 2nds place, is called being in "the slow hunt," or in "the hunt."

The bell which dodged behind at the Treble's first snapping lead, instead of dodging in 3, 4, makes the 2nd, 4ths and 3rds place, and goes down, the remaining bell dodges behind as if no Treble lead had taken place. The Treble's work being understood, and never altered,

THE WORK OF THE OTHER BELLS, IN SHORT,—

Is this, the bell that snapped with the Treble her last snapping lead, leads two blows, and makes 2nds place alternately, until the Treble comes down and dodges with her again. This is called the slow hunt bell.

While the Treble is dodging in 1, 2, the other bells make 3rds and 4ths, or 4ths and 3rds places, as the case may be.

By referring to the Plain course which follows, this work will be more evident to the learner.

123456

| | | | |
|---------------|--------|--------|--------|
| <u>213465</u> | 465132 | 264315 | 561432 |
| 124356 | 456312 | 263451 | 516342 |
| 214365 | 543621 | 624315 | 156324 |
| 241635 | 546312 | 642135 | 513642 |
| 426153 | 453621 | 461253 | 153624 |
| 421635 | 435261 | 462135 | 135264 |
| 246153 | 342516 | 641253 | 315246 |
| 264513 | 345261 | 614523 | 132564 |
| 625431 | 432516 | 164532 | 312546 |
| 624513 | 423156 | 615423 | 321456 |
| 265431 | 241365 | 165432 | 234165 |
| 256341 | 243156 | 156342 | 231456 |
| 523614 | 421365 | 516324 | 324165 |
| 526341 | 412635 | 153642 | 342615 |
| 253614 | 142653 | 513624 | 436251 |
| 235164 | 416235 | 531264 | 432615 |
| 321546 | 146253 | 352146 | 346251 |
| 325164 | 164523 | 351264 | 364521 |
| 231546 | 614532 | 532146 | 635412 |
| 213456 | 165423 | 523416 | 634521 |
| 123465 | 615432 | 254361 | 365412 |
| 214356 | 651342 | 253416 | 356142 |
| 124365 | 563124 | 524361 | 531624 |
| 142635 | 561342 | 542631 | 536142 |
| 412653 | 653124 | 456213 | 351624 |
| 146235 | 635214 | 452631 | 315264 |
| 416253 | 362541 | 546213 | 135246 |
| 461523 | 365214 | 564123 | 312564 |
| 645132 | 632541 | 651432 | 132546 |
| 641523 | 623451 | 654123 | 123456 |

As under other methods, I will proceed to give the learner such hints as I have myself found useful for finding out when to make the places, &c., at the Treble leads.

The Course method will be found, I hope, as useful as it was found in Grandsire Minor ; it is as follows :—

After leaving the hunt, make the 2nd, 3rds, and 4ths places, then make the 1st, 3rds, and 4ths places, then lie behind, next make the 2nd, 4ths, and 3rds places, and then 1st, 4ths, and 3rds places, and go into the hunt again. A bob makes certain differences in this work, which will be explained further on.

Next to the Course method, for knowing when to make the places, the learner's only resource is to listen and look out for the Treble's being below him, and to remember that if his bell is in either 3rds or 4ths places, he makes the one he is in, and the one next to it, in the direction in which he is going, then goes on with his ordinary work.

RULES FOR MAKING BOBS IN KENT TREBLE BOB.

When a bob is called, the bell making the 1st, 3rds and 4ths places, at once makes 4ths and 3rds, and down. This causes the bell that should have made the 2nd, 4ths, and 3rds, to dodge twice extra, the bell

that should have laid behind also dodges twice extra.

The call should be made at the Treble's first snapping lead.

There are no singles in Kent Treble Bob.

I here give an example of a bob, and the effect it produces on the work of the bells at the next Treble lead.

As I have already given the Plain course, I shall not give the whole of the lead, but begin a few changes before the bob should be called, supposing it to be called one lead from the beginning.

| | | |
|-----|-------------|---------------------|
| | 2 3 1 5 4 6 | 4 5 6 2 3 1 |
| | 2 1 3 4 5 6 | 5 4 2 6 1 3 |
| Bob | 1 2 3 4 6 5 | 5 4 6 2 3 1 |
| | 2 1 4 3 5 6 | 4 5 2 6 1 3 |
| | 1 2 4 3 6 5 | 4 2 5 1 6 3 |
| | 1 4 2 3 5 6 | 2 4 1 5 3 6 |
| | 4 1 2 3 6 5 | 2 4 5 1 6 3 |
| | 1 4 3 2 5 6 | 4 2 1 5 3 6 |
| | 4 1 3 2 6 5 | 4 1 2 3 5 6 |
| | 4 3 1 6 2 5 | 1 4 2 3 6 5 |
| | 3 4 6 1 5 2 | 4 1 3 2 5 6 |
| | 3 4 1 6 2 5 | 1 4 3 2 6 5 |
| | 4 3 6 1 5 2 | 1 3 4 6 2 5 |
| | 4 6 3 5 1 2 | 3 1 4 6 5 2 |
| | 6 4 5 3 2 1 | 1 3 6 4 2 5 |
| | 6 4 3 5 1 2 | 3 1 6 4 5 2 |
| | 4 6 5 3 2 1 | 3 6 1 5 4 2 et cet. |

Thus, to take the change at which the bob is called

2 3 4 6 5

The 2nd, coming out of the hunt, has her work in no way altered.

The 3rd, which makes the bob, omits the dodging behind, goes back to lead, and takes up her work from the making of the 2nd, 4ths, and 3rds, making at the next lead the 1st, 4ths, and 3rds, and going into the hunt.

The work of the 4th, which goes into the hunt, is not altered.

The 6th, which should have made the 2nd, 4ths, and 3rds, has her work thrown back a lead, and does at the next lead the work she should have done at the bob lead.

The 5th has also her work thrown back, and instead of making the 2nd, 4ths, and 3rds, at the next lead, she lies behind.

A bob, therefore, does not alter the work of either the bell that goes in, or comes out of the hunt.

It throws the work of the bell, which makes it, on two leads, and the work of the bells behind, it throws back a lead.

All this will at first appear very puzzling to the learner, and paper, as in all the other methods, will be his great help ; when he once gets the method into his head it will not appear to be so difficult.

I fear, however, to puzzle him with too minute

F

instructions ; if he has followed me through the preceding chapters, I feel sure that he will not be long in understanding this one, and if it gives him a little more trouble to learn the method it will amply repay his labour.

I will now go on to say a few words on conducting.

THE TERMS, "IN & OUT OF THE HUNT," "BEFORE,"
"WRONG," AND "HOME."

In this method the terms, "into the hunt," "before," "wrong," and "home," are used to denote exactly the same places at the lead ends as they were in Grandsire Minor, but the term "out of the hunt" means the same as "before," thus—

| | | | | | |
|-----|---|--------------------|---|--------|-------|
| | 2 | 3 | 4 | 5 | 6 |
| In. | | Out, or Before. | | Wrong. | Home. |

The terms "into the hunt," and "before," do not mean quite the same thing, although they represent the same places.

The term "into the hunt" means that a bob is to be called the lead, a bell should properly enter the hunt, *i.e.*, the lead after she made the last, 4ths, and 3rds places, and as she makes the 1st, 4ths, and 3rds.

"Out of the hunt," or "before," that a bob must be called as the bell leaves the slow hunt.

"WRONG," AND "HOME."

As a bob has the effect of retaining the bells in 5, 6, in the same places they were in at the previous lead end, the conductor will simply have to call the lead after they have been in those places, respectively, the above example of a bob, being called at the second lead of the plain course will show this.

TOUCHES.

72.

| | | | | | |
|-------|---|---|---|---|---|
| 2 | 3 | 4 | 5 | 6 | |
| <hr/> | | | | | |
| . | 4 | 2 | 3 | 5 | 6 |
| . | 3 | 4 | 2 | 5 | 6 |
| . | 2 | 3 | 4 | 5 | 6 |

} Call 6 home three times.

144.

| | | | | | |
|-------|---|---|---|---|---|
| 2 | 3 | 4 | 5 | 6 | |
| <hr/> | | | | | |
| 4 | 2 | 6 | 3 | 5 | |
| 6 | 4 | 5 | 2 | 3 | |
| . | 5 | 6 | 4 | 2 | 3 |
| 4 | 5 | 3 | 6 | 2 | |
| 3 | 4 | 2 | 5 | 6 | |
| . | 2 | 3 | 4 | 5 | 6 |

} Call 6 before and home.

144.

| | | | | | |
|-------|---|---|---|---|---|
| 2 | 3 | 4 | 5 | 6 | |
| <hr/> | | | | | |
| 4 | 2 | 6 | 3 | 5 | |
| . | 6 | 4 | 2 | 3 | 5 |
| 2 | 6 | 5 | 4 | 3 | |
| 5 | 2 | 3 | 6 | 4 | |
| . | 3 | 5 | 2 | 6 | 4 |
| 2 | 3 | 4 | 5 | 6 | |

} Call 6 into the hunt and wrong.

F²

144.

| | | | | |
|-------|---|---|---|---|
| 2 | 3 | 4 | 5 | 6 |
| <hr/> | | | | |
| 4 | 2 | 3 | 5 | 6 |
| 3 | 4 | 6 | 2 | 5 |
| 6 | 3 | 5 | 4 | 2 |
| 5 | 6 | 3 | 4 | 2 |
| 3 | 5 | 2 | 6 | 4 |
| 2 | 3 | 4 | 5 | 6 |

Call 6 home and out of the
hunt.

240.

| | | | | |
|-------|---|---|---|---|
| 2 | 3 | 4 | 5 | 6 |
| <hr/> | | | | |
| 4 | 2 | 6 | 3 | 5 |
| 6 | 4 | 2 | 3 | 5 |
| 2 | 6 | 4 | 3 | 5 |
| 4 | 2 | 5 | 6 | 3 |
| 5 | 4 | 3 | 2 | 6 |

Two courses, call 6 in and
out; once repeated.

once repeated will bring

| | | | | |
|---|---|---|---|---|
| 2 | 3 | 4 | 5 | 6 |
|---|---|---|---|---|

360

The Half Peal, or Three
Courses.

| | | | | |
|-------|---|---|---|---|
| 2 | 3 | 4 | 5 | 6 |
| <hr/> | | | | |
| 4 | 2 | 6 | 3 | 5 |
| 6 | 4 | 5 | 2 | 3 |
| 5 | 6 | 4 | 2 | 3 |
| 4 | 5 | 3 | 6 | 2 |
| 3 | 4 | 2 | 5 | 6 |

Call 6 out of the hunt; twice
repeated; bringing these
three course ends.

| | | | | |
|---|---|---|---|---|
| 3 | 4 | 2 | 5 | 6 |
|---|---|---|---|---|

 1st

| | | | | |
|---|---|---|---|---|
| 4 | 2 | 3 | 5 | 6 |
|---|---|---|---|---|

 2nd

| | | | | |
|---|---|---|---|---|
| 2 | 3 | 4 | 5 | 6 |
|---|---|---|---|---|

 3rd

once repeated will

bring

| | | | | |
|---|---|---|---|---|
| 4 | 2 | 3 | 5 | 6 |
|---|---|---|---|---|

Twice

| | | | | |
|---|---|---|---|---|
| 2 | 3 | 4 | 5 | 6 |
|---|---|---|---|---|

N.B.—This can be brought round by calling one or
two bobs at successive leads after either of the course
ends.

720.

By the lead ends. In three parts.

Call the Tenor in and out, unless the 5th is with her (*i.e.*, is going in as she comes out).

Part ends are as follows :—

| | |
|-----------|-----|
| 4 2 3 5 6 | 1st |
| 3 4 2 5 6 | 2nd |
| 2 3 4 5 6 | 3rd |

| | | |
|-------------|-------------|-------------|
| 2 3 4 5 6 | | |
| 4 2 6 3 5 | 3 4 6 2 5 | 2 3 6 4 5 |
| . 6 4 2 3 5 | . 6 3 4 2 5 | . 6 2 3 4 5 |
| . 2 6 4 3 5 | . 4 6 3 2 5 | . 3 6 2 4 5 |
| 4 2 5 6 3 | 3 4 5 6 2 | 2 3 5 6 4 |
| 5 4 3 2 6 | 5 3 2 4 6 | 5 2 4 3 6 |
| 3 5 6 4 2 | 2 5 6 3 4 | 4 5 6 2 3 |
| . 6 3 5 4 2 | . 6 2 5 3 4 | . 6 4 5 2 3 |
| 5 6 2 3 4 | 5 6 4 2 3 | 5 6 3 4 2 |
| 2 5 4 6 3 | 4 5 3 6 2 | 3 5 2 6 4 |
| 4 2 3 5 6 | 3 4 2 5 6 | 2 3 4 5 6 |

N.B.—This may be brought round after any of the part ends, by calling bobs at successive leads until rounds come up.

720.

By the bob changes.

Call the 3rd in and out, unless the 6th is with her.

| | | | | | |
|---|---|---|---|---|---------------|
| 2 | 3 | 4 | 5 | 6 | |
| | | | | | 4 |
| 3 | 5 | 6 | 4 | 2 | |
| | | | | | 5 |
| 3 | 5 | 4 | 2 | 6 | |
| | | | | | 1 |
| 4 | 3 | 5 | 2 | 6 | 1st part end. |
| | | | | | 4 |
| 3 | 2 | 6 | 5 | 4 | |
| | | | | | 5 |
| 3 | 2 | 5 | 4 | 6 | |
| | | | | | 1 |
| 5 | 3 | 2 | 4 | 6 | 2nd part end. |
| | | | | | 4 |
| 3 | 4 | 6 | 2 | 5 | |
| | | | | | 5 |
| 3 | 4 | 2 | 5 | 6 | |
| | | | | | 1 |
| 2 | 3 | 4 | 5 | 6 | 3rd part end. |

SCALE FOR BOB CHANGES.

| | | | | | | | | |
|-------------------|------------|---|---|---|---|---|---|---|
| From | - | . | - | 2 | 3 | 4 | 5 | 6 |
| A bob at 1st lead | will bring | | | 4 | 2 | 3 | 5 | 6 |
| 2nd | „ | | | 6 | 4 | 2 | 3 | 5 |
| 3rd | „ | | | 5 | 6 | 4 | 2 | 3 |
| 4th | „ | | | 3 | 5 | 6 | 4 | 2 |
| 5th | „ | | | 2 | 3 | 5 | 6 | 4 |

TRIPLES, OR SEVEN BELL RINGING.

CHAPTER VII.

THE GRANDSIRE METHOD.

The work of this method is exactly the same on seven as on five bells, with the one addition that there is an extra place to dodge in ; it will, therefore, be unnecessary to repeat the rules, as they are the same as those given at pages 25, 26, and 27.

If the learner can ring Grandsire Doubles and Minor, he will soon be able to ring Grandsire Triples, and in my opinion he will be unwise to attempt the latter before he has attained a fair proficiency in the former.

The dodging will at first of course prove a difficulty, and the hints at pages 29, 30, and 31, will no doubt be found useful ; all those for dodging in 4, 5, are equally applicable to Triples, except that of meeting the Treble. A rule for this I will give further on ; for dodging behind, that is in 6, 7, a few new hints will be desirable.

For dodging in 6, 7, down, the simple rule for hunting down may be followed, provided the learner is following a good ringer, or if the bell he is fol-

lowing makes no mistake ; but his safest plan will be found to be to listen for the Treble's leading, and when she leaves the lead, then to hunt one blow by striking after the bell that struck after him, this will of course bring him up to 7ths place, he then can go on with the ordinary work of hunting, or coursing down.

For dodging in 6, 7, up, the learner will find it useful to observe what bells he rang after when the Treble led, as he will pull his dodging blows after them.

For knowing when and where to dodge, the Course method, and looking out for where the Treble is met, will be found of great advantage. I give below tables by which both may be learnt.

THE COURSE METHOD.

After making 3rds place, dodge in 4, 5, down, then in 6, 7, down, next in 6, 7, up, and last in 4, 5, up. If a bob or single, is called, this work is shortened a lead, as in Grandsire Minor.

MEETING THE TREBLE.

If the Treble is met (in going up) in 2, 3, dodge in 4, 5, up ; if in 3, 4, dodge in 6, 7, up ; if in 4, 5, in 6, 7, down ; if 5, 6, dodge in 4, 5, down.

That the learner may the more easily study all this, I give below the whole Plain course.

PLAIN COURSE.

| <u>1 2 3 4 5 6 7</u> | | |
|----------------------|---------------|---------------|
| 2 1 3 5 4 7 6 | 7 6 1 4 2 3 5 | 7 5 6 3 2 4 1 |
| 2 3 1 4 5 6 7 | 7 1 6 2 4 5 3 | 5 7 3 6 4 2 1 |
| 3 2 4 1 6 5 7 | 1 7 2 6 5 4 3 | 5 3 7 4 6 1 2 |
| 3 4 2 6 1 7 5 | 1 2 7 5 6 3 4 | 3 5 4 7 1 6 2 |
| 4 3 6 2 7 1 5 | 2 1 7 6 5 4 3 | 3 4 5 1 7 2 6 |
| 4 6 3 7 2 5 1 | 2 7 1 5 6 3 4 | 4 3 1 5 2 7 6 |
| 6 4 7 3 5 2 1 | 7 2 5 1 3 6 4 | 4 1 3 2 5 6 7 |
| 6 7 4 5 3 1 2 | 7 5 2 3 1 4 6 | 1 4 2 3 6 5 7 |
| 7 6 5 4 1 3 2 | 5 7 3 2 4 1 6 | 1 2 4 6 3 7 5 |
| 7 5 6 1 4 2 3 | 5 3 7 4 2 6 1 | 2 1 4 3 6 5 7 |
| 5 7 1 6 2 4 3 | 3 5 4 7 6 2 1 | 2 4 1 6 3 7 5 |
| 5 1 7 2 6 3 4 | 3 4 5 6 7 1 2 | 4 2 6 1 7 3 5 |
| 1 5 2 7 3 6 4 | 4 3 6 5 1 7 2 | 4 6 2 7 1 5 3 |
| 1 2 5 3 7 4 6 | 4 6 3 1 5 2 7 | 6 4 7 2 5 1 3 |
| 2 1 5 7 3 6 4 | 6 4 1 3 2 5 7 | 6 7 4 5 2 3 1 |
| 2 5 1 3 7 4 6 | 6 1 4 2 3 7 5 | 7 6 5 4 3 2 1 |
| 5 2 3 1 4 7 6 | 1 6 2 4 7 3 5 | 7 5 6 3 4 1 2 |
| 5 3 2 4 1 6 7 | 1 2 6 7 4 5 3 | 5 7 3 6 1 4 2 |
| 3 5 4 2 6 1 7 | 2 1 6 4 7 3 5 | 5 3 7 1 6 2 4 |
| 3 4 5 6 2 7 1 | 2 6 1 7 4 5 3 | 3 5 1 7 2 6 4 |
| 4 3 6 5 7 2 1 | 6 2 7 1 5 4 3 | 3 1 5 2 7 4 6 |
| 4 6 3 7 5 1 2 | 6 7 2 5 1 3 4 | 1 3 2 5 4 7 6 |
| 6 4 7 3 1 5 2 | 7 6 5 2 3 1 4 | 1 2 3 4 5 6 7 |
| 6 7 4 1 3 2 5 | | |

In this method, bobs and singles are also made in the same way on seven, as they are on five or six bells.

The dodging in 4, 5, down, is the same, and can be done by the same rule as in Doubles; but the bell that dodges in 4, 5, up, instead of following the bell she dodged with to lead, goes on with the hunting up as soon as the bell dodging in 4, 5, down, *i.e.*, the bell she dodges with, strikes the Treble.

The bell which has to dodge in 6, 7, up, will have to strike a blow after the bell she struck after when the call was made, and then hunt up a blow, twice alternately, which will make her double dodge. The bell which dodges in 6, 7, down, can hunt up a blow, and down a blow, alternately, until the bell she is following down to lead strikes the Treble, when she must go on with her ordinary work, striking the Treble herself the next blow.

The following short example will explain this:—

| 1 2 3 4 5 6 7 | |
|-----------------|-----------------|
| 2 1 3 5 4 7 6 | 5 7 2 1 3 6 4 |
| 2 3 1 4 5 6 7 | 5 2 7 3 1 4 6 |
| 3 2 4 1 6 5 7 | 2 5 3 7 4 1 6 |
| 3 4 2 6 1 7 5 | 2 3 5 4 7 6 1 |
| 4 3 6 2 7 1 5 | 3 2 4 5 6 7 1 |
| 4 6 3 7 2 5 1 | 3 4 2 6 5 1 7 |
| 6 4 7 3 5 2 1 | 4 3 6 2 1 5 7 |
| 6 7 4 5 3 1 2 | 4 6 3 1 2 7 5 |
| 7 6 5 4 1 3 2 | S 6 4 1 3 7 2 5 |
| 7 5 6 1 4 2 3 | 6 1 4 7 3 5 2 |
| B 5 7 1 6 2 4 3 | 1 6 4 3 7 2 5 |
| 5 1 7 2 6 3 4 | 1 6 4 7 3 5 2 |
| 1 5 7 6 2 4 3 | 6 1 4 3 7 2 5 |
| 1 7 5 2 6 3 4 | 6 4 1 7 3 5 2 |
| 7 1 5 6 2 4 3 | 4 6 7 1 5 3 2 |
| 7 5 1 2 6 3 4 | et cet. |

I have now I hope explained so far the working of this method on seven bells, as to prepare the young ringer for ringing, or at least pricking touches. I will therefore proceed to give some hints to the young Conductor.

As the terms "into the hunt," "before," "S. before," "out of the hunt," all mean that the observation is to be called to do the same work as has already been explained under Grandsire Minor, pages 49 and 50, I shall not repeat the instructions given there. But as the work of Triples is longer than Minor, I shall have to introduce the learner to a new term, viz., the "middle;" this I will do in due course.

"INTO THE HUNT."

If the observation is to be called in with a bob, the call must be made the lead after she has dodged in 6, 7, up; if with a single, the lead after dodging in 4, 5, up.

"BEFORE."

If the observation is to be called before with a bob, call the lead she ought to make 3rds place; if with a single, the lead after dodging in 6, 7, up.

"OUT OF THE HUNT."

As in Grandsire Minor.

"THE MIDDLE."

A bell is said to dodge in "the middle" when she dodges in 4, 5, up; the Conductor must call therefore the lead after dodging in 6, 7, down.

"THE WRONG," AND "THE RIGHT," OR "HOME."

A bell is said to dodge "right," or "at home," when she dodges in 6, 7, up; she is said to dodge wrong, when she dodges in 6, 7, down.

The following table will show the places at lead ends, in which the bells should appear if ordered to be called in any of the above places.

| | 2 | 3 | 4 | 5 | 6 | 7 |
|-----------------|---|---|---|---|---|---|
| Into the hunt | | | | | | |
| Before | | | | | | |
| Out of the hunt | | | | | | |
| Middle | | | | | | |
| Wrong | | | | | | |
| Right, or home | | | | | | |

And this table will show the learner more easily how to know when to make the calls.

| | | | |
|---------------------------------------|-----------------------|-------------------|-------------------------------------|
| If told to call the observation bell. | } Call the lead after | Into the hunt, B. | } Dodging in 6, 7, up. |
| | | Into the hunt, S. | |
| | | Before B. | |
| | | Before S. | |
| | | Out of the hunt | |
| | | Middle | |
| | | Wrong | |
| | | Home | |
| | | | „ 4, 5, up, or the middle. |
| | | | Dodging in 4, 5, up, or the middle. |
| | | | „ 6, 7, up, or the right. |
| | | | As in Minor. |
| | | | Dodging in 6, 7, down, or wrong. |
| | | | Making 3rds place |
| | | | Dodging in 4, 5, down. |

As in all the other methods, the learner cannot write out too much, and I should advise him to write out the lead ends for many of the following touches, and that he may do this the more easily, I give below tables shewing the position the bells will be in if either no call, or a bob, or single, are made.

Plain lead $\begin{array}{r} 2\ 3\ 4\ 5\ 6\ 7 \\ \hline 2\ 5\ 3\ 7\ 4\ 6 \end{array}$

Bob $\begin{array}{r} 2\ 3\ 4\ 5\ 6\ 7 \\ \hline 7\ 5\ 2\ 6\ 3\ 4 \end{array}$

Single $\begin{array}{r} 2\ 3\ 4\ 5\ 6\ 7 \\ \hline 5\ 7\ 2\ 6\ 3\ 4 \end{array}$

I shall now give some touches, giving the orders for the observation bell ; but before doing so, I will give a couple of examples, from which the learner will be able I hope to work.

EXAMPLE No. 1.*—238.

2nd the observation.

Call her— Out at the 2nd lead.
 Middle.
 Wrong.
 Wrong, with a double.
 Right.
 Into the hunt.

This will come round in two leads, making 238 changes.

| | 2 | 3 | 4 | 5 | 6 | 7 |
|-----------------------|-----|---|---|---|---|---|
| | 2 | 5 | 3 | 7 | 4 | 6 |
| Out at 2 . | 6 | 7 | 2 | 4 | 5 | 3 |
| | 6 | 4 | 7 | 3 | 2 | 5 |
| Middle . | 5 | 3 | 6 | 2 | 4 | 7 |
| | 5 | 2 | 3 | 7 | 6 | 4 |
| Wrong . | 4 | 7 | 5 | 6 | 2 | 3 |
| | 4 | 6 | 7 | 3 | 5 | 2 |
| | 4 | 3 | 6 | 2 | 7 | 5 |
| | 4 | 2 | 3 | 5 | 6 | 7 |
| Wrong with a double { | . 7 | 5 | 4 | 6 | 2 | 3 |
| | . 3 | 6 | 7 | 2 | 5 | 4 |
| | 3 | 2 | 6 | 4 | 7 | 5 |
| | 3 | 4 | 2 | 5 | 6 | 7 |
| Right . | 7 | 5 | 3 | 6 | 4 | 2 |
| Into the hunt . | 2 | 6 | 7 | 4 | 5 | 3 |
| | 2 | 4 | 6 | 3 | 7 | 5 |
| | 2 | 3 | 4 | 5 | 6 | 7 |

* When these two examples were inserted, it was the author's intention to give all the following touches merely by the observation; although this plan has been abandoned, it is hoped the examples may prove useful to the learner.

EXAMPLE No. 2.—280.

7th the observation.

Call her— In and out.
 Before and Wrong, or
 (Before with a Double).
 Home.
 Before and Wrong, or
 (Before with a Double).
 In and out.

The touch will then run round in two leads, making
 280 changes, as follows :

| | | |
|----------------------|---|----------------------|
| | | 2 3 4 5 6 7 |
| In and out | { | . <u>7 5 2 6 3 4</u> |
| | | . 4 6 7 3 5 2 |
| | | 4 3 6 2 7 5 |
| | | 4 2 3 5 6 7 |
| | | 4 5 2 7 3 6 |
| Before with a double | { | . 6 7 4 3 5 2 |
| | | . 2 3 6 5 7 4 |
| | | 2 5 3 4 6 7 |
| | | 2 4 5 7 3 6 |
| | | 2 7 4 6 5 3 |
| | | 2 6 7 3 4 5 |
| Home | . | 5 3 2 4 6 7 |
| | | 5 4 3 7 2 6 |
| Before with a double | { | . 6 7 5 2 4 3 |
| | | . 3 2 6 4 7 5 |
| | | 3 4 2 5 6 7 |
| In and out | { | . 7 5 3 6 4 2 |
| | | . 2 6 7 4 5 3 |
| | | 2 4 6 3 7 5 |
| | | 2 3 4 5 6 7 |

It will be found a great help in calling on this increased number of bells, to remember the "Course ends," that is, the Treble lead ends at which the tenors, *i.e.*, 6 and 7 come home into their proper places, and I shall give the Course ends for many of the following touches. An example will explain this; I will therefore give the Course ends and orders for bringing them for the 2nd example above; it will be seen that as the tenors are supposed to be at home, it will not be necessary to put down figures for them.

Example of Course Ends.

7th the observation.

| | | |
|----------------------|------------|-------------|
| In and Out | will bring | 4 2 3 5 6 7 |
| Before with a double | " " | 2 5 3 4 |
| Home | " " | 5 3 2 4 |
| Before with a double | " " | 3 4 2 5 |
| In and Out | " " | 2 3 4 5 |

As there are many amongst the following touches which contain certain changes and combinations of changes which are particularly admired by ringers, I have put under them the particular changes which they contain; and for the instruction of the young ringer, it is as well to state, that wherever the "Queen's" change (1 3 5 7 2 4 6 8) or the "Tittums" (1 5 2 6 3 7 4 8) come, or where the hinder bells run 7 5 6. 5 6 7. or 5 7 6. the music is always prettier, not only at that particular change but both before and after it.

TOUCHES OF GRANDSIRE TRIPLES.

By the Bob Changes, unless stated otherwise.

42.

$$\begin{array}{ccccccc} 2 & 3 & 4 & 5 & 6 & 7 \\ \hline . & 7 & 5 & 2 & 6 & 3 & 4 \\ . & 4 & 6 & 7 & 3 & 5 & 2 \\ . & 2 & 3 & 4 & 5 & 6 & 7 \end{array}$$

} Three bobs following.

126.

$$\begin{array}{ccccccc} 2 & 3 & 4 & 5 & 6 & 7 \\ \hline S & 5 & 7 & 2 & 6 & 3 & 4^1 \\ S & 4 & 3 & 5 & 2 & 6 & 7^2 \end{array}$$

} Call 7 before and home with singles ; twice repeated.
 twice repeated.

168. Three Courses.

$$\begin{array}{ccccccc} 2 & 3 & 4 & 5 & 6 & 7 \\ \hline 3 & 4 & 2 & 5 & 6 & 7^4 \\ 4 & 2 & 3 & 5 & 6 & 7^4 \\ 2 & 3 & 4 & 5 & 6 & 7^4 \end{array}$$

} Call 7 home three times.

168.

$$\begin{array}{ccccccc} 2 & 3 & 4 & 5 & 6 & 7 \\ \hline 7 & 5 & 2 & 6 & 3 & 4^1 \\ 2 & 3 & 7 & 5 & 4 & 6^3 \\ 6 & 5 & 2 & 4 & 3 & 7^1 \\ 2 & 3 & 6 & 5 & 7 & 4^3 \\ 4 & 5 & 2 & 7 & 3 & 6^1 \\ 2 & 3 & 4 & 5 & 6 & 7^3 \end{array}$$

} Call the 2nd out, in and out, in and out, in.

G

168.

2 3 4 5 6 7S 7 6 2 4 5 3²S 3 5 7 2 4 6²S 6 4 3 7 2 5²S 5 2 6 3 7 4²S 4 7 5 6 3 2²S 2 3 4 5 6 7²

Call a single every 2nd lead.

Queen's and Tittums.

210.

2 3 4 5 6 76 7 2 4 5 3²3 4 6 5 7 2¹Call the 5th wrong with a
double five times.

Four times repeated.

210.

2 3 4 5 6 77 5 2 6 3 4¹4 6 7 3 5 2¹*P L 4 3 6 2 7 5¹Call the 3rd wrong with a
double five times.

Four times repeated.

* The initials P.L. denote that the change opposite to which they are placed is a plain lead end, and not a bob change; the small figure shows at how many leads it comes after the bob change last given.

224.

2 3 4 5 6 76 7 2 4 5 3²3 4 6 5 7 2¹5 4 3 2 6 7⁵6 7 5 3 2 4²4 3 6 2 7 5¹2 3 4 5 6 7⁵

Call the 7th before, wrong,
and home; once re-
peated.

308.

By Part ends.

1st.

4 5 2 3 6 7

Last.

2 3 4 5 6 7

Or the 6th

Call the 7th before with a
double.
In and out.
Middle and home; repeated.

In and out.

Middle, with a double.

Right and wrong; repeated.

Brings the same part ends.

336.

2 3 4 5 6 76 7 2 4 5 3²3 4 6 5 7 2¹7 2 3 6 5 4²3 5 7 2 4 6³

In three parts, with Queen's
and Tittums.

1st part call the 7th before
with a double, in and out
at 3.

2nd part call the 6th ditto.

3rd part call the 4th ditto.

Twice repeated.

G²

447.

By Course ends.

| | | | | | |
|-----|---|---|---|---|----------------|
| 2 | 3 | 4 | 5 | 6 | 7 |
| 3 | 5 | 4 | 2 | | |
| 4 | 3 | 5 | 2 | | |
| 3 | 2 | 5 | 4 | | |
| 2 | 4 | 5 | 3 | | |
| 3 | 4 | 5 | 2 | | |
| 4 | 2 | 5 | 3 | | |
| 2 | 3 | 5 | 4 | | |
| . 7 | 4 | 2 | 6 | 3 | 5 |
| . 3 | 5 | 7 | 2 | 6 | 4 ² |

7th the Observation.

Before with a double.

In and out.

Before with a double.

Before with a double.

S before.

Before with a double.

Before with a double.

In and out at two.

Round next lead at
hand stroke.

462.

By the Bob changes.

2 3 4 5 6 7

3 4 2 5 6 7⁴6 7 3 2 5 4²4 2 6 5 7 3¹6 7 4 2 3 5³5 2 6 3 7 4¹

Tittums.

In three parts, 6th the obser-
vation.1st part—Call her once wrong,
twice in and out.2nd part—Before, right, in and
out at 3, and right.3rd part—Right, twice before
with a double.

Or in the

Twice repeated will
bring Queen's
and rounds at
the part ends.1st part—Call 6th wrong, and
twice in and out.

2nd part—7th ditto.

3rd part—4th ditto.

504.

2 3 4 5 6 7

7 5 2 6 3 4¹5 2 7 6 3 4⁴7 3 5 2 4 6³3 5 7 2 4 6⁴

Twice repeated will
bring Tittums at
the 2nd part, and
rounds at the
3rd.

In three parts, 6th the obser-
vation.

1st part—Twice in the middle,
and twice right.

2nd part—In and out at 4,
twice.

3rd part—Twice right, and
twice wrong.

Or,

1st part—7th in and out at 4,
twice.

2nd part—6th ditto.

3rd part—4th ditto.

504.

By Course ends.

Call the 7th three times before, and once home,
will bring

6 2 3 4 5 7

Once in the middle, in and out at two, once wrong,
and once home.

2 3 4 5 6 7

This will contain the Queen's.

Or calling the 3rd, right, in the middle, and in and
out at 2, will bring

6 2 3 4 5 7

Then wrong, right, and three times before, will bring
rounds.

504.

In three parts, 7th the observation.

Call her before and home, 4 times in each part,
all Singles; except that she must be called home
with bobs the 2nd and 3rd time in each part.

546.

2 3 4 5 6 7

4 6 2 3 7 5³5 3 4 7 6 2¹7 3 5 2 4 6⁵3 5 7 2 4 6⁴

Twice repeated.
Queen's and Tittums
at the part ends.

By Bob changes.

In three parts, 4th the obser-
vation.

Call her in the 1st part, in
and out, and twice the
wrong.

2nd part—Before with a
double, and twice right.

3rd part—Wrong with a
double, in and out at 4.

559.

2 3 4 5 6 7

7 5 2 6 3 4¹4 6 7 3 5 2¹5 2 4 7 3 6²4 3 5 2 6 7³2 3 4 7 5 6⁵3 4 2 7 5 6⁴S 2 4 3 7 5 6⁴4 3 2 7 5 6⁴3 2 4 7 5 6⁴7 2 3 6 4 5⁵4 5 7 3 6 2²7 6 4 5 2 3³3 5 7 2 6 4¹

Round next lead at hand stroke.

This contains several 7, 5, 6's.

Call the 7th in and out, once
in the middle, and once
home.

Twice in the middle.

S in the middle.

Twice in the middle.

In and out at 2.

In and out.

657.

By the Course ends.

2 3 4 5 6 7

7th the observation.

5 6 2 4 3

In with a single, and out at 2.

2 6 3 4 5

Wrong.

3 6 5 4 2

Wrong.

5 3 2 4 6

~~Wrong.~~ *In and out**6 2*

In and out at 3.

6 2 3 5 4

Three times in the middle, and

~~Before.~~ *And home.*

4 2 3 6 5

In and out at 5.

Rounds at hand

In and out.

stroke

next lead

714.*

By the Bob changes. In three parts.

2 3 4 5 6 7

7 5 2 6 3 4¹4 3 5 7 2 6¹6 2 3 4 5 7¹3 4 7 2 6 5²3 5 4 7 2 6⁴S 7 5 6 3 4 2²S 7 4 3 2 6 5⁴S 6 2 3 4 7 5²2 3 7 4 5 6¹S 2 5 7 6 4 3¹S 4 5 6 7 2 3¹S 6 5 2 7 4 3²6 5 2 3 7 4⁵7 5 4 3 6 2⁵S 3 4 6 2 7 5²5 2 6 3 7 4⁴3 5 7 2 4 6⁵S 2 5 3 7 4 6¹S 6 4 2 3 7 5²S 2 4 6 3 7 5⁴

Round next lead.

* Observation at top of page 90.

714.

7th the Observation.

| 1st part. | 2nd part. | 3rd part. |
|------------------|----------------|-------------------|
| In and out at 2. | Twice in the | Once right. |
| In and out with | middle. | In with a single, |
| singles, and | Single wrong. | out with a |
| Twice wrong. | Single middle. | bob. |
| | In & out at 5. | Single in the |
| Tittums. | Queen's. | middle. |
| | | Single wrong. |
| | | Single in the |
| | | middle. |
| | | Two singles |
| | | wrong. |

910.

By the Course ends.

2 3 4 5 6 7

7th the observation.

| | |
|-----------|--|
| 3 4 6 2 5 | Call her in and out at 5, with a double. |
| 3 5 4 2 6 | Once before, and once in the middle. |
| 6 2 3 4 5 | In and out at 3, with a double. |
| 2 6 5 4 3 | Middle, before, and home. |
| 5 6 3 4 2 | Once wrong. |
| 6 3 5 4 2 | Home. |
| 4 5 2 3 6 | Wrong, with a double. |
| 2 5 3 4 6 | In and out, middle, and home. |
| 2 5 4 3 6 | Middle and home. |

Containing Queen's and Tittums.

910.

By the Course ends.

2 3 4 5 6 7

7th the observation.

5 4 2 6 3

Call her in and out at 2, wrong,
and home.

6 2 5 3 4

The same.

3 5 6 4 2

The same.

4 6 3 2 5

The same.

2 3 4 5 6

The same.

1092.

By the Course ends.

In three parts, 7th the obser-
vation.2 3 4 5 6 7

2 6 5 4 3

In and out at 3.

5 2 6 4 3

In and out.

6 5 2 4 3

In and out.

2 5 3 4 6

Once wrong.

5 4 3 2 6

Before with a double.

3 5 4 2 6

In and out.

Twice repeated.

Part ends as follows,—

1st 3 5 4 2 6 7

2nd 5 2 4 3 6 7

3rd 2 3 4 5 6 7

A QUARTER PEAL.

1260.

In three parts.

By the Bob changes of the first part and part ends.

2 3 4 5 6 7

7 5 2 6 3 4 ¹

2 3 7 5 4 6 ³

7 4 2 3 6 5 ³

5 3 7 6 4 2 ¹

6 3 5 2 7 4 ⁵

3 5 6 2 7 4 ⁴

6 7 3 5 4 2 ³

2 5 6 4 7 3 ¹

4 5 2 3 6 7 ⁵

5 2 4 3 6 7 ⁴

7th the observation.

Call her in and out at 3.

In and out.

Twice wrong.

Before with a double, and

Twice right.

Twice repeated.

1st part end 5 2 4 3 6 7

2nd „ „ 3 5 4 2 6 7

3rd „ „ 2 3 4 5 6 7

repeated once
brings 2nd part
end,—

3 5 4 2 6 7

twice,—

2 3 4 5 6 7

FIRST HALF OF HOLT'S TEN PART PEAL.

By the part ends.

The 2nd the observation.

1st 2 4 6 3 7 5

2nd 2 6 7 4 5 3

3rd 2 7 5 6 3 4

4th 2 5 3 7 4 6

5th 2 3 4 5 6 7

Call her—Out of the hunt.

Once in the middle.

In and out at 5.

Once right.

Once in the middle.

Once wrong.

Once right.

Once in the middle.

Into the hunt.

Four times repeated will make the 2,520, or
half peal.

SCALE FOR BOB CHANGES.

| | | | | |
|------------------------------|---|---|---|--------------------|
| From | - | - | - | <u>2 3 4 5 6 7</u> |
| A bob at 1st lead will bring | | | | 7 5 2 6 3 4 |
| „ 2nd | „ | | | 6 7 2 4 5 3 |
| „ 3rd | „ | | | 4 6 2 3 7 5 |
| „ 4th | „ | | | 3 4 2 5 6 7 |
| „ 5th | „ | | | 5 3 2 7 4 6 |

A Single will change the positions of the two first bells only, as in Grandsire Minor, page 52.

CHAPTER VIII.

STEDMAN'S METHOD, GENERALLY CALLED STEDMAN'S PRINCIPLE.

An old *Campanologia*, now out of print, has the following remarks on Stedman's principle :—

“ When this system was first produced, it is highly probable that the author was unacquainted with its merits farther than five bells, for in the old *Campanologia* in which it was first introduced to the exercise, there is nothing farther concerning it than the original on five. It seems to have been most practised on seven in the city of Norwich, where the art of ringing seems to have flourished at an early period by boards and frames of peals in the steeple of St. Peter's Mancroft. Latterly this system has been practised in the Metropolis to a great extent, on seven, nine, and eleven bells, being much admired for the amusement it affords the ringer, and the music it produces. The principle of it being that of three bells ringing the six changes before, while the bells above thirds place make double dodging, so much esteemed by the amateurs of this exercise ; but as it is too intricate for common practice, it is confined to a few select performers.”

The book from which I have taken the above extract was printed in the year 1816, and since that time this method has been a good deal more practised ; and peals of triples, caters, and cinques, are often now rung, although so great is the intricacy of the method, that one mistake generally brings the whole thing to grief, it being almost impossible for the Conductor to put a careless ringer in his place again.

It is, as on five bells, far more interesting to the ringer, and the music far more beautiful than any to be got by the Grandsire Method.

The work is exactly the same on seven as on five bells, and the instructions given at pages 36, 37, 38, and 39, for the quick and slow work, need not therefore be repeated ; but there is of course another place to dodge in, viz., 6, 7, and the learner by referring to the Plain course given below, will observe that after coming out he must dodge twice in 4, 5, twice in 6, 7, before, and twice after, laying the two blows behind ; he will then dodge twice more in 4, 5.

It will make the dodging easier to the learner, if he will remember that when dodging in 4, 5, up, he has to check his bell at hand stroke so as to strike after three bells, and hold up at back stroke so as to strike after four bells ; after having struck his last dodging blow, he hunts up for three blows, and he will, when in 6, 7, up, strike alternately a hand stroke blow after the second bell he passed, and a back stroke blow after the last bell, until his two dodges are completed, this will be at the sixth blow after he leaves 4, 5 ; he then, if no bob is called, lies behind, and this changes his work to dodging in 6, 7, down ; he will now, therefore, have to check his bell at back stroke, and hold her up at hand, and for his guide for this he will have, as a course bell, the bell he found in 6, 7, when he first came up there ; having completed the dodging in 6, 7, he will be able to follow her down to 4ths place (if she goes in quick) ; to 5ths place (if

she goes in slow); and he will then dodge in 4, 5 down, checking his bell at back stroke, and holding up at hand, and go in quick or slow as the case may be.

PLAIN COURSE.

| | | |
|---------------|---------------|---------------|
| 1 2 3 4 5 6 7 | 7 4 1 5 2 3 6 | 5 6 4 1 2 3 7 |
| 2 1 3 5 4 7 6 | 4 7 1 2 5 6 3 | 5 4 6 2 1 7 3 |
| 2 3 1 4 5 6 7 | 4 1 7 5 2 3 6 | 4 5 6 1 2 3 7 |
| 3 2 4 1 6 5 7 | 1 4 7 2 5 6 3 | 4 6 5 2 1 7 3 |
| 2 3 4 6 1 7 5 | 1 7 4 5 2 3 6 | 6 4 5 1 2 3 7 |
| 2 4 3 1 6 5 7 | 7 1 4 2 5 6 3 | 6 5 4 2 1 7 3 |
| 4 2 3 6 1 7 5 | 1 7 2 4 6 5 3 | 5 6 2 4 7 1 3 |
| 4 3 2 1 6 5 7 | 1 2 7 6 4 3 5 | 6 5 2 7 4 3 1 |
| 3 4 2 6 1 7 5 | 2 1 7 4 6 5 3 | 6 2 5 4 7 1 3 |
| 4 3 6 2 7 1 5 | 2 7 1 6 4 3 5 | 2 6 5 7 4 3 1 |
| 4 6 3 7 2 5 1 | 7 2 1 4 6 5 3 | 2 5 6 4 7 1 3 |
| 6 4 3 2 7 1 5 | 7 1 2 6 4 3 5 | 5 2 6 7 4 3 1 |
| 6 3 4 7 2 5 1 | 1 7 6 2 3 4 5 | 2 5 7 6 3 4 1 |
| 3 6 4 2 7 1 5 | 7 1 6 3 2 5 4 | 2 7 5 3 6 1 4 |
| 3 4 6 7 2 5 1 | 7 6 1 2 3 4 5 | 7 2 5 6 3 4 1 |
| 4 3 7 6 5 2 1 | 6 7 1 3 2 5 4 | 7 5 2 3 6 1 4 |
| 3 4 7 5 6 1 2 | 6 1 7 2 3 4 5 | 5 7 2 6 3 4 1 |
| 3 7 4 6 5 2 1 | 1 6 7 3 2 5 4 | 5 2 7 3 6 1 4 |
| 7 3 4 5 6 1 2 | 6 1 3 7 5 2 4 | 2 5 3 7 1 6 4 |
| 7 4 3 6 5 2 1 | 6 3 1 5 7 4 2 | 5 2 3 1 7 4 6 |
| 4 7 3 5 6 1 2 | 3 6 1 7 5 2 4 | 5 3 2 7 1 6 4 |
| 7 4 5 3 1 6 2 | 3 1 6 5 7 4 2 | 3 5 2 1 7 4 6 |
| 7 5 4 1 3 2 6 | 1 3 6 7 5 2 4 | 3 2 5 7 1 6 4 |
| 5 7 4 3 1 6 2 | 1 6 3 5 7 4 2 | 2 3 5 1 7 4 6 |
| 5 4 7 1 3 2 6 | 6 1 5 3 4 7 2 | 3 2 1 5 4 7 6 |
| 4 5 7 3 1 6 2 | 1 6 5 4 3 2 7 | 3 1 2 4 5 6 7 |
| 4 7 5 1 3 2 6 | 1 5 6 3 4 7 2 | 1 3 2 5 4 7 6 |
| | 5 1 6 4 3 2 7 | 1 2 3 4 5 6 7 |
| | 5 6 1 3 4 7 2 | |
| | 6 5 1 4 3 2 7 | |

H

At the end of the last paragraph, I say the ringer must go in quick or slow "as the case may be," and this will be his great trouble at first to know how to go in. In the Plain course, by referring to the diagram, the learner will see at once which way he has to go in first, and after dodging he will know that he goes in the other way.

But when the Plain course has been mastered, and bobs and singles are called, his difficulties will begin.

I will therefore at once explain how these calls are made, and then give such hints as I am able as to this matter.

RULES FOR MAKING BOBS AND SINGLES IN STEDMAN'S TRIPLES.

BOBS.

The place to call both bobs and singles is termed by ringers, "at the parting of the sixes," that is, at the end of a six. When a bob is called, the bell that has dodged in 4, 5, up, makes 5ths place, dodges twice more in 4, 5, and goes in either quick or slow, the opposite way to that in which she has just come out, thus her work is in no way altered, except that she omits all the dodging in 6, 7, and that after laying the blows in 5ths place, she has to hold up at hand stroke, and pull down at back stroke, her position

being altered to 4, 5, down, instead of 4, 5, up, in fact she does the same work as she would have done in Doubles had no call been made.

The bell dodging in 4, 5, down, has the same work as she would have had, had no bob been called; the bells in 6, 7, dodge for six changes extra to their proper work, and go in the same way that they came out.

SINGLES.

At a single, the bells in front are not disturbed in their ordinary work; the bells in 4, 5, work as at a bob, the bell which has laid her blows behind, makes 6ths place, and begins her dodging again, as if she were dodging in 6, 7, up; the bell that had just completed her dodging in 6, 7, up, and should lay her blows behind, does so, and goes on with her work as if no call had been made, or in other words,

The bells below 5ths place working as at a bob. The bell dodging in 6, 7, down, when the single is called, makes 6ths place, and recommences dodging in 6, 7, up, as if she had just hunted up from 4, 5, in ordinary course. The bell dodging in 6, 7, up, continues her regular course undisturbed. The following diagram will show the working of both these calls :—

H²,
,

| | | |
|------------------------|------------------------|----------------------|
| <u>1 2 3 4 5 6 7</u> | <u>4 3 1 5 2 7 6</u> | <u>6 1 3 4 5 2 7</u> |
| <u>2 1 3 5 4 7 6</u> | <u>3 4 1</u> | <u>6 3 1</u> |
| B <u>2 3 1 4 5 6 7</u> | <u>3 1 4</u> | <u>3 6 1</u> |
| <u>3 2 4 1 5 7 6</u> | <u>1 3 4</u> | <u>3 1 6</u> |
| <u>2 3 4</u> | <u>1 4 3</u> | <u>1 3 6</u> |
| <u>2 4 3</u> | <u>4 1 3 2 5 6 7</u> | <u>1 6 3 5 4 7 2</u> |
| <u>4 2 3</u> | <u>1 4 2 3 6 5 7</u> | <u>6 1 5 3 7 4 2</u> |
| <u>4 3 2</u> | <u>1 2 4</u> | <u>1 6 5</u> |
| B <u>3 4 2 5 1 6 7</u> | <u>2 1 4</u> | <u>1 5 6</u> |
| <u>4 3 5 2 1 7 6</u> | <u>2 4 1</u> | <u>5 1 6</u> |
| <u>4 5 3</u> | <u>4 2 1</u> | <u>5 6 1</u> |
| <u>5 4 3</u> | S <u>4 1 2 6 3 7 5</u> | <u>6 5 1 7 3 2 4</u> |
| <u>5 3 4</u> | <u>1 4 6 2 3 7 5</u> | et cet. |
| <u>3 5 4</u> | <u>4 1 6</u> | |
| B <u>3 4 5 1 2 6 7</u> | <u>4 6 1</u> | |
| | <u>6 4 1</u> | |
| | <u>6 1 4</u> | |
| | <u>1 6 4 3 2 5 7</u> | |

As has been above remarked, the great difficulty which will meet the young ringer will be finding out how he is to go in, whether quick or slow ; there are various methods of finding out this, and perhaps the safest of all is to listen when dodging in 4, 5, whether the bells in the sixes are coming to lead first at the hand or back stroke ; if the bells are coming to lead first at hand stroke when he is dodging in 4, 5, he may be sure that the next six is a slow six, he therefore goes in slow ; if he hears them coming to lead first at back stroke, the next six will be a quick one, he therefore will have to go in quick.

Another method is by the course bell. As in Grandsire, there is always a course bell down to lead ; in the case of bobs having been called, the bell which makes the 5ths place needs no course bell, she simply goes in the opposite way she came out ; the bell dodging in 4, 5, up, goes up and finds her course bell in the bell she first dodges with when she comes behind ; if, however, another bob is called, which is often the case, she makes the 5ths place, and, as has been above observed, needs no course bell.

The bell which has laid the blows behind takes for a course bell the bell which made the 5ths place ; the bell which has not laid her blows behind takes for a course bell the bell with which she dodged at the bob ; and the invariable rule is to go in the opposite way to that in which your course bell goes in, and the way to find out which way the course bell does go in is as follows :—

If she is struck after the first blow in 4ths place, she has gone slow, *i.e.*, has made the 3rds place, the bell following her therefore goes quick ; but if she is not struck until the last blow in 4ths place, she has gone quick, and is coming out again, the bell following her therefore must go slow. In fact, “if after dodging in 4, 5, down, she is not met coming out, go in quick, if she is met coming out, go in slow.”

In case of a single having been called, the bell which has dodged in 6, 7, up, and lays her blows

behind, while the other bells are making the single, will course the bell which made the 5ths place to lead, the bell which made the 6ths place will course her to lead.

These are the rules by which I myself ring this method, I must therefore leave the reader to put them into practice as best he may.

It is now my duty to give some touches for the beginner's practice, and the old book by Shipway, from which I have before quoted, has the following remarks upon it, which I hope will be useful to the reader.

"Three courses, consisting of 252 changes, may be called upon any of the three hindermost bells; for instance, on 5, 6, 7, at the first parting, which is at the second change, when the course ends will be 2 3 1 4 7 5 6, 2 3 1 4 7 6 5, 2 3 1 4 5 6 7. By calling any bell up quick, and in slow, it will go five courses, or 420 changes. These touches are for the convenience of the young bob caller; and the following is another of nine courses, 756 changes, which is so easy, that it may be shortened or lengthened at pleasure, from three to nine courses while calling; which, in the same manner, may be done on caters and cinques. Call the first bob on 5, 6, 7, as above, for the three courses; then the second bob is called when 4, 3, 1, come behind, being the only place in the course in which a bob can be called without touching 5, 6, 7; now, after the bob on 5, 6, 7, by calling three bobs, with 1, 3, 4, is three courses; then, by another bob on 5, 6, 7, and three on 1, 3 4, it goes three courses more; and in the same manner make three

courses again; being the nine courses. By omitting or calling bobs on the bells, 1, 3, 4, and 5, 6, 7, you vary the length at pleasure. One instance for an example: after calling the first three courses by one bob on 5, 6, 7, and three on 1, 3, 4; then, by calling two bobs on 5, 6, 7, and omitting all the rest on 1, 3, 4, it will be five courses. This will be a sufficient specimen for the management of the rest."

The remarks given above concerning the three courses, in plain English appear to mean, that by calling a bob at the second change, when of course 5, 6, 7, are behind together, and calling a bob the next time, they come behind together in any order and again the next, the touch will come round in 252 changes. Of the rest of Mr. Shipway's explanations, I shall leave the reader to find out the meaning and use himself, and will now give a few touches, giving, at the same time, directions for calling by observation.

The following diagram will, I hope, render the pricking by the last changes of sixes easier to the reader:—

| | | | | | Plain sixes. | | | | | | |
|----------------------------------|--|--|--|--|-----------------|---|---|---|---|---|---|
| If the last change of a slow six | | | | | 2 | 3 | 1 | 4 | 5 | 6 | 7 |
| | | | | | 3 | 4 | 2 | 6 | 1 | 7 | 5 |
| | | | | | * 2 4 1 6 3 7 5 | | | | | | |
| " " " " Quick six | | | | | 3 | 4 | 2 | 6 | 1 | 7 | 5 |
| | | | | | 3 | 4 | 6 | 7 | 2 | 5 | 1 |
| | | | | | 1 | 2 | 4 | 6 | 3 | 7 | 5 |

| | | | | | Bob sixes. | | | | | | |
|------------------|--|--|--|--|------------|---|---|---|---|---|---|
| " " " " Slow six | | | | | 2 | 3 | 1 | 4 | 5 | 6 | 7 |
| | | | | | 3 | 4 | 2 | 5 | 1 | 6 | 7 |
| | | | | | 2 | 4 | 1 | 5 | 3 | 6 | 7 |
| " " " " Quick | | | | | 3 | 4 | 2 | 5 | 1 | 6 | 7 |
| | | | | | 3 | 4 | 5 | 1 | 2 | 6 | 7 |
| | | | | | 1 | 2 | 4 | 5 | 3 | 6 | 7 |

| | | | | | Sixes in which singles are called,— | | | | | | |
|-------------------|--|--|--|--|-------------------------------------|---|---|---|---|---|---|
| " " " " Slow six | | | | | 2 | 3 | 1 | 4 | 5 | 6 | 7 |
| | | | | | S | 3 | 4 | 2 | 5 | 1 | 7 |
| | | | | | 2 | 4 | 1 | 5 | 3 | 7 | 6 |
| " " " " Quick six | | | | | 3 | 4 | 2 | 5 | 1 | 7 | 6 |
| | | | | | S | 3 | 4 | 5 | 1 | 2 | 6 |
| | | | | | 1 | 2 | 4 | 5 | 3 | 7 | 6 |

* The small figures at the foot of each of these pricked changes denote the order in which the desired change has to be pricked; thus supposing 5 7 1 2 6 4 3 to be a given six end, from which it is desired to prick a bob six end; the bob six end to be the last change of a slow six; take the small figures as given 2 4 1 5 3 6 7.

| | | | | | | |
|-------|---|---|---|---|---|---|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 5 | 7 | 1 | 2 | 6 | 4 | 3 |
| <hr/> | | | | | | |
| . | 7 | 2 | 5 | 6 | 1 | 4 |
| | | | | | 3 | |

Thus first we take the 2nd bell in order in the given change, then the 4th, then the 1st, and so on, which gives the desired bob change.

Before attempting to conduct Stedman's Triples, the young Conductor must make himself perfectly acquainted with the terms explained in the table on page 37, as the whole of conducting is done by them. As will be seen in the following touches, the change to start from in pricking is the second change, as that stands as the last change of the first six ; it must also be observed, that when the bob changes are given, the bob is supposed to be called at the end of the six preceding the pricked bob change, thus showing the effect of the bob.

It must also be observed that when a bob is ordered to be called at any particular part of a bell's work, it is called at the end of the six in which that work is done, except in the case of calling a bell in or out, quick or slow. In case of calling a bell in quick, or slow, the call is made at the end of the six in which she dodged in 4, 5, down ; in case of being called out slow, at the end of her last six in the sixes ; in case of her being called out quick, at the end of the six in which she went in.

If a bell is ordered to be called in any place with a "double," it means that a call is to be made the six after the ordered call, *i.e.*, two sixes running.

When a bell is ordered to make the bob, the call is made at the end of the six in which she dodges in 4, 5, up.

All this will appear plain to the reader if he will prick out the three first touches given, in full.

If a bell is ordered to be called home, or right, the call must be made at the end of the six in which she dodged in 6, 7, up ; if wrong, after 6, 7, down.

The plan adopted for calling the touch of 84 below, is much used by Conductors, and is very simple in touches or peals where the observation bell is entirely undisturbed in her work, *i.e.*, where she is never called to make a bob, or to dodge, or lie still in 6, 7. Supposing the 7th to be the observation, bobs at 3, 4, (*i.e.*, 3rd and 4th six ends) will represent, in slow, and first whole turn ; 5, 6, first and second half turn ; 7, 8, last whole turn, and out ; 12, 13, in and out quick ; of course if another bell is observation, the Conductor must let her work on until she is in 6, 7, up, and then these same numbers will (provided always that she is undisturbed) answer for any other bell. Peals are generally both called, and given by this rule.

TOUCHES.

60.

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 2 | 3 | 1 | 4 | 5 | 6 | 7 | |
| . | 3 | 4 | 2 | 5 | 1 | 6 | 7 |
| . | 3 | 4 | 5 | 1 | 2 | 6 | 7 |
| . | 4 | 1 | 3 | 6 | 5 | 7 | 2 |
| . | 4 | 1 | 6 | 5 | 3 | 7 | 2 |
| . | 1 | 5 | 4 | 7 | 6 | 2 | 3 |
| . | 1 | 5 | 7 | 2 | 4 | 3 | 6 |
| . | 5 | 2 | 1 | 4 | 7 | 3 | 6 |
| . | 5 | 2 | 4 | 3 | 1 | 6 | 7 |
| . | 2 | 3 | 5 | 1 | 4 | 6 | 7 |
| . | 2 | 3 | 1 | 4 | 5 | 6 | 7 |

7th the observation.

Call her home, with a double.

Once wrong.

Out quick.

Home, with a double.

63

2 3 1 4 5 6 7
 . 3 4 2 5 1 6 7
 3 4 5 6 2 7 1
 4 6 3 7 5 1 2
 . 4 6 7 5 3 1 2
 6 5 4 1 7 2 3
 6 5 1 2 4 3 7
 5 2 6 3 1 7 4
 S 5 2 3 1 6 4 7
 2 1 5 4 3 7 6
 . 2 1 4 3 5 7 6

7th the observation.

One at home.

In quick.

Wrong, with a single.

Wrong, with a bob.

77.

2 3 1 4 5 6 7
 S 3 4 2 5 1 7 6
 3 4 5 7 2 6 1
 . 4 7 3 2 5 6 1
 4 7 2 6 3 1 5
 7 6 4 1 2 5 3
 7 6 1 5 4 3 2
 6 5 7 3 1 2 4
 . 6 5 3 1 7 2 4
 5 1 6 2 3 4 7
 . 5 1 2 3 6 4 7
 1 3 5 4 2 7 6
 . 1 3 4 2 5 7 6
 . 3 2 1 5 4 7 6

5th the observation.

Single at first six, *i.e.*, 2nd
change.

Out quick.

1st, whole turn.

2nd, half turn.

Out slow, with a double.

84.

| | | | | | | |
|-----|---|---|---|---|---|---|
| 2 | 3 | 1 | 4 | 5 | 6 | 7 |
| 3 | 4 | 2 | 6 | 1 | 7 | 5 |
| 3 | 4 | 6 | 7 | 2 | 5 | 1 |
| . 4 | 7 | 3 | 2 | 6 | 5 | 1 |
| . 4 | 7 | 2 | 6 | 3 | 5 | 1 |
| 7 | 6 | 4 | 5 | 2 | 1 | 3 |
| 7 | 6 | 5 | 1 | 4 | 3 | 2 |
| . 6 | 1 | 7 | 4 | 5 | 3 | 2 |
| . 6 | 1 | 4 | 5 | 7 | 3 | 2 |
| 1 | 5 | 6 | 3 | 4 | 2 | 7 |
| 1 | 5 | 3 | 2 | 6 | 7 | 4 |
| 5 | 2 | 1 | 7 | 3 | 4 | 6 |
| . 5 | 2 | 7 | 3 | 1 | 4 | 6 |
| . 2 | 3 | 5 | 1 | 7 | 4 | 6 |
| 2 | 3 | 1 | 4 | 5 | 6 | 7 |

Call a bob at the 3rd and 4th,
7th and 8th, 12th and 13th,
six ends, generally written
thus,—3, 4, 7, 8, 12, 13.

N.B.—The 7th is undisturbed
throughout this touch, *i.e.*,
does her regular work as if
no bobs were called.

94.

| | | | | | | |
|-----|---|---|---|---|---|---|
| 2 | 3 | 1 | 4 | 5 | 6 | 7 |
| 3 | 4 | 2 | 6 | 1 | 7 | 5 |
| 3 | 4 | 6 | 7 | 2 | 5 | 1 |
| 4 | 7 | 3 | 5 | 6 | 1 | 2 |
| 4 | 7 | 5 | 1 | 3 | 2 | 6 |
| 7 | 1 | 4 | 2 | 5 | 6 | 3 |
| 7 | 1 | 2 | 6 | 4 | 3 | 5 |
| . 1 | 6 | 7 | 4 | 2 | 3 | 5 |
| . 1 | 6 | 4 | 2 | 7 | 3 | 5 |
| 6 | 2 | 1 | 3 | 4 | 5 | 7 |
| 6 | 2 | 3 | 5 | 1 | 7 | 4 |
| . 2 | 5 | 6 | 1 | 3 | 7 | 4 |
| . 2 | 5 | 1 | 3 | 6 | 7 | 4 |
| 5 | 3 | 2 | 7 | 1 | 4 | 6 |
| . 5 | 3 | 7 | 1 | 2 | 4 | 6 |
| . 3 | 1 | 5 | 2 | 7 | 4 | 6 |

7th the observation.

Last whole turn, with a double.
Twice wrong, *i.e.*, 6, 7, down.
In and out quick.

Round 2nd change.

168, or Two Courses.

Call the Treble in and out, quick ; repeated.

All the following touches are given by the bob sixes, *i.e.*, the last change of the following six to that at the end of which the call is made ; the small figures denote the number of plain sixes between each bob six ; P S before any six end denotes that it is a plain six ; P E, a part end.

216.

| | | |
|--------------------|--------------|---------------------------|
| 2 3 1 4 5 6 7 | | |
| 7 1 4 3 5 2 6 | ⁵ | } Treble the observation. |
| 1 2 7 4 3 6 5 | ² | |
| 1 2 4 3 7 6 5 | ¹ | |
| 3 5 2 1 6 7 4 | ³ | |
| PS } 3 5 1 7 2 4 6 | ¹ | |
| PE } | | In slow. |
| | | 1st and 2nd, half turns. |
| | | Make the bob. |
| | | Twice repeated. |
| Twice repeated. | | |

240.

| | | | | | | |
|---|---|---|---|---|---|---|
| 2 | 3 | 1 | 4 | 5 | 6 | 7 |
|---|---|---|---|---|---|---|

| | | | | | | |
|---|---|---|---|---|---|----------------|
| 3 | 4 | 2 | 5 | 1 | 6 | 7 ¹ |
|---|---|---|---|---|---|----------------|

| | | | | | | |
|---|---|---|---|---|---|----------------|
| 4 | 6 | 3 | 2 | 5 | 7 | 1 ² |
|---|---|---|---|---|---|----------------|

| | | | | | | |
|---|---|---|---|---|---|----------------|
| 4 | 6 | 2 | 5 | 3 | 7 | 1 ¹ |
|---|---|---|---|---|---|----------------|

| | | | | | | |
|---|---|---|---|---|---|----------------|
| 1 | 2 | 4 | 3 | 5 | 7 | 6 ⁶ |
|---|---|---|---|---|---|----------------|

| | | | | | | |
|---|---|---|---|---|---|----------------|
| 2 | 3 | 1 | 5 | 4 | 7 | 6 ¹ |
|---|---|---|---|---|---|----------------|

| | | | | | | |
|---|---|---|---|---|---|----------------|
| 3 | 7 | 2 | 1 | 5 | 6 | 4 ² |
|---|---|---|---|---|---|----------------|

| | | | | | | |
|---|---|---|---|---|---|----------------|
| 3 | 7 | 1 | 5 | 2 | 6 | 4 ¹ |
|---|---|---|---|---|---|----------------|

| | | | | | | |
|---|---|---|---|---|---|----------------|
| 4 | 1 | 3 | 2 | 5 | 6 | 7 ⁶ |
|---|---|---|---|---|---|----------------|

| | | | | | | |
|---|---|---|---|---|---|----------------|
| 1 | 2 | 4 | 5 | 3 | 6 | 7 ¹ |
|---|---|---|---|---|---|----------------|

| | | | | | | |
|---|---|---|---|---|---|----------------|
| 2 | 6 | 1 | 4 | 5 | 7 | 3 ² |
|---|---|---|---|---|---|----------------|

| | | | | | | |
|---|---|---|---|---|---|----------------|
| 2 | 6 | 4 | 5 | 1 | 7 | 3 ¹ |
|---|---|---|---|---|---|----------------|

| | | | | | | |
|---|---|---|---|---|---|----------------|
| 3 | 4 | 2 | 1 | 5 | 7 | 6 ⁶ |
|---|---|---|---|---|---|----------------|

| | | | | | | |
|---|---|---|---|---|---|----------------|
| 4 | 1 | 3 | 5 | 2 | 7 | 6 ¹ |
|---|---|---|---|---|---|----------------|

| | | | | | | |
|---|---|---|---|---|---|----------------|
| 1 | 7 | 4 | 3 | 5 | 6 | 2 ² |
|---|---|---|---|---|---|----------------|

| | | | | | | |
|---|---|---|---|---|---|----------------|
| 1 | 7 | 3 | 5 | 4 | 6 | 2 ¹ |
|---|---|---|---|---|---|----------------|

| | | | | | | |
|---|---|---|---|---|---|----------------|
| 2 | 3 | 1 | 4 | 5 | 6 | 7 ⁶ |
|---|---|---|---|---|---|----------------|

5th the observation.

Call a bob at starting.

Out quick, with a double.

Out slow.

Four times.

Round three changes before this last bob six.

252.

2 3 1 4 5 6 7

3 4 2 5 1 6 7¹

4 6 3 2 5 7 1²

6 7 4 3 2 1 5²

3 5 2 1 6 7 4⁸

PS } 3 5 1 7 2 4 6¹
PE }

Twice repeated, brings Queen's and Tittums.

In three parts, Treble the observation.

Call her out quick.

Once right.

Once wrong, and to make the bob.

Twice repeated.

312.

2 3 1 4 5 6 7

3 4 2 5 1 6 7¹

4 6 7 5 3 1 2³

6 5 4 3 7 1 2¹

5 1 6 4 3 2 7³

5 1 4 3 6 2 7¹

1 3 2 4 5 7 6²

3 4 1 5 2 7 6¹

7 2 1 6 4 5 3⁵

2 6 7 4 1 5 3¹

5 1 6 2 3 7 4⁴

5 1 2 3 6 7 4¹

1 3 7 2 5 4 6²

3 2 1 5 7 4 6¹

PS } 3 2 5 4 1 6 7¹
PE }

7th the observation.

Bob at starting, i.e., home.

In and out quick.

Home, with a double.

Wrong, with a double.

2nd, half turn.

Wrong, with a double.

In and out quick.

Once repeated.

324.

2 3 1 4 5 6 7

3 4 2 5 1 6 7¹3 4 5 1 2 6 7¹2 3 6 5 1 7 4¹¹2 3 5 1 6 7 4¹3 1 7 5 2 4 6²1 5 3 2 7 4 6¹PS } 1 5 2 4 3 6 7¹
PE }

Twice repeated.

7th the observation.

Twice home.

Twice wrong.

In and out quick.

Repeated twice.

408.

2 3 1 4 5 6 7

1 6 7 4 2 3 5⁷3 2 6 1 5 7 4⁴3 2 1 5 6 7 4¹2 5 7 1 3 4 6²5 1 2 3 7 4 6¹1 4 5 2 3 6 7²1 4 2 3 5 6 7¹5 1 6 2 3 7 4¹¹5 1 2 3 6 7 4¹1 3 7 2 5 4 6²3 2 1 5 7 4 6¹PS } 3 2 5 4 1 6 7¹
PE }

Once repeated.

This is a very pretty touch,
and an easy way of call-
ing. It is as follows :—

Call the 4th to make the
first bob, then call
7, 4, behind with a double.

4, 6, " " "

6, 7, " " "

7, 4, " " "

4, 6, " " "

that is, call at the end of
the sixes in which they
come behind together,
respectively.

Repeat this, which will
bring rounds.

408.

2 3 1 4 5 6 7

* 7th the observation.

3 4 2 5 1 6 7¹

3 4 5 1 2 6 7¹

2 3 6 5 1 7 4¹¹

2 3 5 1 6 7 4¹

3 1 7 5 2 4 6²

1 5 3 2 7 4 6¹

2 6 7 4 1 5 3⁸

5 1 6 2 3 7 4⁴

5 1 2 3 6 7 4¹

1 3 7 2 5 4 6²

3 2 1 5 7 4 6¹

PS }
PE }

3 2 5 4 1 6 7¹

Two at starting.

Wrong, with a double.

N.B.—After slow work.

In and out quick.

Last, whole turn.

Wrong, with a double.

In and out quick.

Repeated.

Once repeated.

* This touch may also be called as the last, *i.e.*—

6, 7, behind with a double.

7, 4, " " "

4, 6, " " "

7th, last whole turn.

7, 4, behind with a double.

4, 6, " " "

Once repeated.

I

432.

| | | | | | | | | |
|----|---|---|---|---|---|---|---|--------------|
| | 2 | 3 | 1 | 4 | 5 | 6 | 7 | |
| | 3 | 4 | 6 | 1 | 2 | 7 | 5 | ² |
| | 5 | 6 | 3 | 2 | 1 | 7 | 4 | ⁶ |
| | 2 | 4 | 6 | 5 | 7 | 1 | 3 | ³ |
| | 4 | 1 | 3 | 5 | 2 | 7 | 6 | ³ |
| | 6 | 3 | 4 | 2 | 5 | 7 | 1 | ⁶ |
| PS | 2 | 1 | 5 | 4 | 3 | 6 | 7 | ⁴ |
| PE | | | | | | | | |

Twice repeated.

7th the observation.

Call her once wrong.

Once wrong.

Out quick.

Once wrong.

Once wrong.

Twice repeated.

468.

| | | | | | | | | |
|----|---|---|---|---|---|---|---|--------------|
| | 2 | 3 | 1 | 4 | 5 | 6 | 7 | |
| | 7 | 1 | 4 | 3 | 5 | 2 | 6 | ⁵ |
| | 7 | 1 | 3 | 5 | 4 | 2 | 6 | ¹ |
| | 5 | 6 | 1 | 7 | 2 | 4 | 3 | ³ |
| | 5 | 6 | 7 | 2 | 1 | 4 | 3 | ¹ |
| | 4 | 1 | 7 | 3 | 6 | 2 | 5 | ⁹ |
| | 1 | 2 | 5 | 3 | 4 | 6 | 7 | ³ |
| | 2 | 3 | 6 | 5 | 1 | 7 | 4 | ³ |
| | 3 | 5 | 2 | 1 | 6 | 7 | 4 | ¹ |
| PS | 3 | 5 | 1 | 7 | 2 | 4 | 6 | |
| PE | | | | | | | | |

Twice repeated.

The Treble the observation.

Call her in slow, with a double.

Last, whole turn, and out.

In slow, 2nd, half turn.

Out slow, with a double.

Twice repeated.

480.

2 3 1 4 5 6 7
 3 4 2 5 1 6 7¹
 4 6 3 2 5 7 1²
 4 6 2 5 3 7 1¹
 1 2 4 3 5 7 6⁶
 2 3 1 5 4 7 6¹
 3 7 2 1 5 6 4²
 3 7 1 5 2 6 4¹
 4 1 3 2 5 6 7⁶
 1 2 4 5 3 6 7¹
 2 6 1 4 5 7 3²
 2 6 4 5 1 7 3¹
 3 4 2 1 5 7 6⁶
 4 1 3 5 2 7 6¹
 1 7 4 3 5 6 2²
 1 7 3 5 4 6 2¹
 7 5 6 3 1 2 4²
 5 3 7 1 6 2 4¹
 PE 3 2 4 1 5 6 7³

5th the observation.

Bob at starting.

Call her out quick,
 with a double, and }
 Out slow, with a } 3 times.
 double

Then out quick, with a double.

1st whole turn, with a double, and out slow.

The whole once repeated.

N.B.—When a bell is called
 out with a double, the
 second bob causes her
 to make the bob, and
 sends her back again;
 thus, in this touch, the
 5th never gets above
 5ths place.

Once repeated ; a very
 musical touch.

I²

504.

| | | | | | | | | |
|----|---|---|---|---|---|---|---|---------------|
| | 2 | 3 | 1 | 4 | 5 | 6 | 7 | |
| | 3 | 4 | 2 | 5 | 1 | 6 | 7 | ¹ |
| | 1 | 5 | 3 | 2 | 6 | 7 | 4 | ⁷ |
| | 6 | 1 | 7 | 3 | 2 | 4 | 5 | ¹¹ |
| | | | | | | | | ⁹ |
| PS | | | | | | | | |
| PE | | | | | | | | |
| | 3 | 5 | 1 | 7 | 2 | 4 | 6 | |

Twice repeated.

Treble the observation.

Call her out quick.

2nd, half turn, and

In slow.

Twice repeated, gives
Queen's and Tittums.

504.

| | | | | | | | | |
|----|---|---|---|---|---|---|---|---------------|
| | 2 | 3 | 1 | 4 | 5 | 6 | 7 | |
| | 1 | 6 | 7 | 4 | 2 | 3 | 5 | ⁷ |
| | 1 | 6 | 7 | 5 | 2 | 4 | 3 | ¹⁴ |
| | 4 | 2 | 7 | 3 | 6 | 5 | 1 | ⁵ |
| | | | | | | | | ² |
| PS | | | | | | | | |
| PE | | | | | | | | |
| | 2 | 3 | 5 | 1 | 4 | 6 | 7 | |

Twice repeated.

7th the observation.

Call her last, whole turn.

Last, whole turn, and

In quick.

Twice repeated.

756.

| | | | | | | | | |
|----|---|---|---|---|---|---|---|---------------|
| | 2 | 3 | 1 | 4 | 5 | 6 | 7 | |
| | 1 | 6 | 7 | 4 | 2 | 3 | 5 | ⁷ |
| | 1 | 6 | 7 | 5 | 2 | 4 | 3 | ¹⁴ |
| | 1 | 6 | 7 | 3 | 2 | 5 | 4 | ¹⁴ |
| | 5 | 2 | 7 | 4 | 6 | 3 | 1 | ⁵ |
| | | | | | | | | ² |
| PS | | | | | | | | |
| PE | | | | | | | | |
| | 2 | 4 | 3 | 1 | 5 | 6 | 7 | |

Twice repeated.

7th the observation.

Last, whole turn.

Same.

Same, and

In quick.

Twice repeated.

756.

| | | | | | | |
|---------------|------------------------------|---|---|---|---|-----------------|
| 2 3 1 4 5 6 7 | | | | | | |
| <hr/> | | | | | | |
| 3 | 4 | 2 | 5 | 1 | 6 | 7 ¹ |
| 6 | 1 | 4 | 3 | 7 | 2 | 5 ⁴ |
| 1 | 2 | 6 | 4 | 3 | 5 | 7 ² |
| 6 | 1 | 3 | 5 | 7 | 2 | 4 ¹³ |
| 6 | 1 | 3 | 4 | 7 | 5 | 2 ¹⁴ |
| PS | } 3 5 1 7 2 4 6 ⁸ | | | | | |
| PE | | | | | | |

Twice repeated.

Treble the observation.

Call her out quick.

In slow.

1st, half turn.

1st, whole turn.

1st, whole turn.

Twice repeated contains
Queen's and Tittums.

840.

| | | | | | | |
|---------------|------------------------------|---|---|---|---|----------------|
| 2 3 1 4 5 6 7 | | | | | | |
| <hr/> | | | | | | |
| 6 | 5 | 1 | 7 | 3 | 4 | 2 ⁹ |
| 3 | 7 | 4 | 5 | 1 | 6 | 2 ⁶ |
| 6 | 1 | 7 | 3 | 2 | 4 | 5 ⁴ |
| 1 | 4 | 5 | 3 | 6 | 2 | 7 ³ |
| 4 | 3 | 2 | 5 | 1 | 7 | 6 ² |
| PS | } 5 6 1 2 3 4 7 ⁴ | | | | | |
| PE | | | | | | |

Four times repeated.

Treble the observation.

Call her last, whole turn.

Out quick.

In slow.

2nd, half turn, and

Out slow.

Four times repeated.

The part ends are as follows :—

| | | | | | | |
|---------------|---|---|---|---|---|-----|
| 2 3 1 4 5 6 7 | | | | | | |
| <hr/> | | | | | | |
| 1st | 5 | 6 | 1 | 2 | 3 | 4 „ |
| 2nd | 3 | 4 | 1 | 5 | 6 | 2 „ |
| 3rd | 6 | 2 | 1 | 3 | 4 | 5 „ |
| 4th | 4 | 5 | 1 | 6 | 2 | 3 „ |
| last | 2 | 3 | 1 | 4 | 5 | 6 „ |

N.B.—Rounds come two changes before the last part end.

1260.

| 2 | 3 | 1 | 4 | 5 | 6 | 7 | |
|--------|---|---|---|---|---|---|---------------|
| 1 | 6 | 7 | 4 | 2 | 3 | 5 | ⁷ |
| 5 | 7 | 3 | 6 | 4 | 1 | 2 | ¹¹ |
| 5 | 7 | 4 | 1 | 2 | 3 | 6 | ¹³ |
| 5 | 7 | 1 | 2 | 4 | 3 | 6 | ¹ |
| 1 | 3 | 7 | 5 | 6 | 4 | 2 | ⁸ |
| 3 | 5 | 1 | 6 | 7 | 4 | 2 | ¹ |
| PS } 3 | 5 | 6 | 4 | 1 | 2 | 7 | ¹ |
| PE } | | | | | | | |

7th the observation.

Call her last, whole turn.

1st, whole turn.

In slow, with a double.

In quick, with a double.

Four times repeated.

Four times repeated.

The part ends are as follows:—

| | 2 | 3 | 1 | 4 | 5 | 6 | 7 |
|-----|---|---|---|---|---|---|---|
| 1st | 3 | 5 | 6 | 4 | 1 | 2 | „ |
| 2nd | 5 | 1 | 2 | 4 | 6 | 3 | „ |
| 3rd | 1 | 6 | 3 | 4 | 2 | 5 | „ |
| 4th | 6 | 2 | 5 | 4 | 3 | 1 | „ |
| 5th | 2 | 3 | 1 | 4 | 5 | 6 | „ |

Rounds as in the 840 above.

N.B.—7, 4, are frequently behind together in this quarter peal, which gives very pretty music.

1260.

| 2 3 1 4 5 6 7 | | | | | | | |
|--------------------|----|---|--|-------------------------|--|--|---------------------------|
| 3 4 6 1 2 7 5 | 2 | } | | 6th the observation. | | | |
| 4 1 3 2 6 7 5 | 1 | | | | | | |
| 2 5 6 7 4 1 3 | 9 | | | | | | Call her in quick, with a |
| 3 6 1 5 7 2 4 | 11 | | | | | | double. |
| 3 6 7 2 4 1 5 | 13 | | | | | | Last whole turn. |
| 3 6 2 4 7 1 5 | 1 | | | | | | 1st, whole turn. |
| PS } 5 2 3 1 4 6 7 | 6 | } | | In slow, with a double. | | | |
| PE } | | | | | | | Four times repeated. |

Four times repeated.

The part ends are as follows :

| | 2 3 1 4 5 6 7 |
|--------------|---------------|
| 1st part end | 5 2 3 1 4 „ „ |
| 2nd „ „ | 4 5 2 3 1 „ „ |
| 3rd „ „ | 1 4 5 2 3 „ „ |
| 4th „ „ | 3 1 4 5 2 „ „ |
| last „ „ | 2 3 1 4 5 „ „ |

This touch contains the Tittums and Queen's, they come close together in the second part ; 6, 7, are also many times behind together.

2520.

A half peal may be found in the Appendix.

MAJOR, OR EIGHT BELL RINGING.

CHAPTER IX.

THE GRANDSIRE METHOD.

The working of this method on eight bells is so precisely similar to its working on six, with the one addition of the extra places to dodge in, that it will be unnecessary for me to repeat any rules either for the Plain course, or for the making of bobs and singles. I do not in fact recommend the young ringer to spend very much time over it.

If he can ring it, I should consider that enough; and if he can ring treble bob on six bells, he will never wish to ring grandsire on eight, although if he cannot get the tenor in by any other means, I have no doubt he will often have recourse to it.

I therefore give below part of the Plain course, and an example of the way in which the bobs and singles are made; and shall then at once proceed to give some touches, with a few hints as to conducting them.

It is quite unnecessary for me to give any hints as to the ordinary ringing, for if a man can ring grandsire triples, he will certainly be able to ring grandsire major. I give, however, the course method for dodging and place making.

After making 3rds place, dodge in 4, 5, down, next 6, 7, down; next lie the four blows behind, then dodge in 6, 7, up, then in 4, 5, up, and then make 3rds place again.

PART OF THE PLAIN COURSE.

1 2 3 4 5 6 7 8

2 1 3 5 4 7 6 8

2 3 1 4 5 6 7 8

3 2 4 1 6 5 8 7

3 4 2 6 1 8 5 7

4 3 6 2 8 1 7 5

4 6 3 8 2 7 1 5

6 4 8 3 7 2 5 1

6 8 4 7 3 5 2 1

8 6 7 4 5 3 1 2

8 7 6 5 4 1 3 2

7 8 5 6 1 4 2 3

7 5 8 1 6 2 4 3

5 7 1 8 2 6 3 4

5 1 7 2 8 3 6 4

1 5 2 7 3 8 4 6

1 2 5 3 7 4 8 6

2 1 5 7 3 8 4 6

2 5 1 3 7 4 8 6

5 2 3 1 4 7 6 8

5 3 2 4 1 6 7 8

3 5 4 2 6 1 8 7

3 4 5 6 2 8 1 7

4 3 6 5 8 2 7 1

4 6 3 8 5 7 2 1

6 4 8 3 7 5 1 2

6 8 4 7 3 1 5 2

8 6 7 4 1 3 2 5

8 7 6 1 4 2 3 5

7 8 1 6 2 4 5 3

7 1 8 2 6 5 4 3

1 7 2 8 5 6 3 4

1 2 7 5 8 3 6 4

2 1 7 8 5 6 3 4

2 7 1 5 8 3 6 4

7 2 5 1 3 8 4 6

7 5 2 3 1 4 8 6

et cet.

EXAMPLES OF BOB AND SINGLE.

1 2 3 4 5 6 7 8

2 1 3 5 4 7 6 8

Bob 7 8 5 6 1 4 2 3 Example of bob.
 7 5 8 1 6 2 4 3
 5 7 1 8 2 6 3 4
 5 1 7 2 8 3 6 4
 1 5 7 8 2 6 3 4
 1 7 5 2 8 3 6 4
 7 1 5 8 2 6 3 4
 7 5 1 2 8 3 6 4
 5 7 2 1 3 8 4 6
 5 2 7 3 1 4 8 6

Single 7 5 8 1 6 2 4 3 Example of single.
 5 7 1 8 2 6 3 4
 5 1 7 2 8 3 6 4
 1 5 7 8 2 6 3 4
 1 5 7 2 8 3 6 4
 5 1 7 8 2 6 3 4
 5 7 1 2 8 3 6 4
 7 5 2 1 3 8 4 6
 7 2 5 3 1 4 8 6

The terms "into the hunt," "before," et cet., will be used on this number of bells, as on seven; but as there is an extra place, it will be necessary to give a table by which the learner may know what names to give the different places.

| | | | | | | |
|----------------|---------|------------------|---|---------|--------|-----------------|
| 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| Into the hunt. | Before. | Out of the hunt. | | Middle. | Wrong. | Right, or home. |

There is no name given to the 5th place.

The following table will show the learner how to know when to make the calls :—

| | | | | | | |
|---------------------------------------|---|-----------------------------|---|---------------------|---|------------------------|
| If told to call the observation bell. | { | Into the hunt with a bob | { | Call the lead after | { | Dodging in 6, 7, up. |
| | | Into the hunt with a single | | | | „ in 4, 5, up. |
| | | Before with a bob | | | | „ in 4, 5, up. |
| | | „ „ single | | | | „ in 6, 7, up. |
| | | Out of the hunt | | | | As in Minor. |
| | | Middle | | | | Making 3rds place. |
| | | Wrong | | | | Dodging in 6, 7, down. |
| | | Home or right | | | | „ in 4, 5, down. |

I here give tables shewing the positions the bells will come into at the lead ends, if either plain, bob, or single leads are wanted.

| | |
|------------|----------------------|
| Plain lead | 2 3 4 5 6 7 8 |
| | <u>2 5 3 7 4 8 6</u> |
| Bob „ | 2 3 4 5 6 7 8 |
| | <u>7 5 2 8 3 6 4</u> |
| Single „ | 2 3 4 5 6 7 8 |
| | <u>5 7 2 8 3 6 4</u> |

TOUCHES OF GRANDSIRE MAJOR.*

TWO COURSES.

160.

| | | | | | | | | |
|---|-------|---|---|---|---|---|---|--------------|
| | 2 | 3 | 4 | 5 | 6 | 7 | 8 | |
| | <hr/> | | | | | | | ⁵ |
| S | 4 | 3 | 2 | 5 | 6 | 7 | 8 | } |
| S | 2 | 3 | 4 | 5 | 6 | 7 | 8 | |

A single when 5, 6, 7, and 8
come home (to their proper
places).

THREE COURSES.

240.

| | | | | | | | | |
|--|-------|---|---|---|---|---|---|--------------|
| | 2 | 3 | 4 | 5 | 6 | 7 | 8 | |
| | <hr/> | | | | | | | ⁵ |
| | 3 | 4 | 2 | 5 | 6 | 7 | 8 | } |
| | 4 | 2 | 3 | 5 | 6 | 7 | 8 | |
| | 2 | 3 | 4 | 5 | 6 | 7 | 8 | |
| | 3 | 4 | 2 | 5 | 6 | 7 | 8 | |

A bob when 5, 6, 7, and 8
come home.

FOUR COURSES.

320.

| | | | | | | | | |
|---|-------|---|---|---|---|---|---|--------------|
| | 2 | 3 | 4 | 5 | 6 | 7 | 8 | |
| | <hr/> | | | | | | | ⁵ |
| | 3 | 4 | 2 | 5 | 6 | 7 | 8 | } |
| | 4 | 2 | 3 | 5 | 6 | 7 | 8 | |
| S | 2 | 4 | 3 | 5 | 6 | 7 | 8 | |
| | 4 | 3 | 2 | 5 | 6 | 7 | 8 | |
| S | 2 | 3 | 4 | 5 | 6 | 7 | 8 | |

A bob and single alternately
when 5, 6, 7, and 8, come
home.

* All these touches will be given by the bob changes, unless otherwise stated.

415

2 3 4 5 6 7 8

4 6 2 3 8 5 7⁴6 2 4 3 8 5 7⁵5 3 6 7 2 8 4¹2 4 5 6 8 3 7³3 6 2 7 4 8 5¹2 4 3 6 5 7 8⁴7 6 2 8 4 5 3¹5 8 7 3 6 4 2¹4 3 5 2 8 6 7¹7 6 4 8 2 5 3²3 5 7 2 8 4 6²

1

4th the observation.

(Call her in and out at 5, with
a double.

Twice before, with a double.

Wrong.

In and out at 2.

Wrong.

Round next lead
at hand stroke.

SIX COURSES.

480.

2 3 4 5 6 7 8

. 3 4 2 " " " "

. 4 2 3 " " " "

S 3 2 4 " " " "

. 2 4 3 " " " "

. 4 3 2 " " " "

S 2 3 4 5 6 7 8

Call 5, 6, 7, or 8, home, *i.e.*,
into their own places, twice
with bobs, and once with
a single.

Repeated.

527.

2 3 4 5 6 7 8

| | | | | | | | |
|---|---|---|---|---|---|---|--------------|
| 7 | 5 | 2 | 8 | 3 | 6 | 4 | ¹ |
| 6 | 8 | 7 | 4 | 5 | 3 | 2 | ¹ |
| 2 | 3 | 6 | 5 | 4 | 7 | 8 | ² |
| 3 | 6 | 2 | 5 | 4 | 7 | 8 | ⁵ |
| 5 | 6 | 3 | 7 | 2 | 8 | 4 | ⁶ |
| 2 | 4 | 5 | 3 | 8 | 6 | 7 | ³ |
| 3 | 4 | 2 | 6 | 5 | 7 | 8 | ⁶ |
| 4 | 2 | 3 | 6 | 5 | 7 | 8 | ⁵ |
| 7 | 6 | 4 | 8 | 2 | 5 | 3 | ¹ |
| 3 | 5 | 7 | 2 | 8 | 4 | 6 | ² |

4th the observation.

Right, with a double.
 Twice in the middle.
 Once right.
 Twice before.
 In and out.
 Wrong.

Round next lead at
 hand stroke.

539, and 619, see below 1008.

624.

By the part ends. In three parts.

| | | |
|----------------------|---|--|
| 1st Part end Tittums | } | 8th the observation. |
| 2nd „ „ Queen's | | Call a bob at 1, then call her in the middle, before with a double, in and out, and home. |
| 3rd „ „ Rounds | | |

The bob changes of the first part are as follows :—

2 3 4 5 6 7 8 .
 7 5 2 8 3 6 4¹
 4 6 7 3 8 2 5²
 7 8 4 6 5 3 2⁴
 3 6 7 2 8 5 4¹
 8 4 3 7 5 6 2³
 6 7 8 2 4 5 3¹
 5 2 6 3 7 4 8¹

Twice repeated.

784.

2 3 4 5 6 7 8

4 6 2 3 8 5 7⁴3 6 4 5 2 7 8⁶5 6 3 7 4 8 2⁶4 2 5 3 8 6 7³2 5 4 3 8 6 7⁵3 5 2 6 4 7 8⁶2 4 3 5 8 6 7⁴4 3 2 5 8 6 7⁵3 2 4 5 8 6 7⁵6 5 3 7 2 8 4¹2 4 6 3 8 5 7³

Round next lead.

8th the observation.

Call her once in the middle.
 Once right and once wrong.
 Twice in the middle.
 Once right.
 Three times in the middle.
 Once wrong.
 Once in the middle.

960.

In three parts, by the part ends.

6th the observation.

1st 4 3 5 2 6 7 8

2nd 5 3 2 4 6 7 8

3rd 2 3 4 5 6 7 8

Call her twice right, and
 twice in the middle.
 Same.
 Same.

1008.

In three parts.

2 3 4 5 6 7 8

6 8 2 4 7 3 5³4 8 6 3 2 5 7⁶5 3 4 7 8 2 6¹7 3 5 2 4 6 8⁶3 5 7 2 4 6 8⁵

8th the observation.

Call her twice before.

Once in the middle.

Twice home.

Twice repeated.

Twice repeated contains
Queen's and Tittums.

N.B.—This touch may be brought round at hand stroke from the Queen's change in 539, by calling the following bobs :

3 5 7 2 4 6 8

7 4 3 5 8 2 6⁴3 8 7 4 6 5 2⁴5 4 3 2 8 6 7¹4 3 5 2 8 6 7⁵7 6 4 8 2 5 3²3 5 7 2 8 4 6²

Take the 7th for an observation, and call her in and out at 4, twice right, and in and out at 2.

Round next lead at hand stroke.

Any touch will come round from the Queen's change in the same manner. By calling from the Queen's change in the 624 given above for instance, 619 will be produced.

K

1152.

In three parts.

2 3 4 5 6 7 8

| | |
|---------------|---|
| 4 6 2 3 8 5 7 | } |
| 6 2 4 3 8 5 7 | |
| 5 3 6 7 2 8 4 | |
| 3 6 5 7 2 8 4 | |
| 5 2 3 6 4 7 8 | |
| 2 3 5 6 4 7 8 | |

8th the observation

Call her twice in the middle.

Twice wrong.

Twice home.

Twice repeated.

Twice repeated.

2nd part end,—

2 3 6 4 5 7 8

3rd, rounds.

SCALE FOR BOB CHANGES.

| | |
|---------------|--------------|
| 2 3 4 5 6 7 8 | |
| 7 5 2 8 3 6 4 | ¹ |
| 8 7 2 6 5 4 3 | ² |
| 6 8 2 4 7 3 5 | ³ |
| 4 6 2 3 8 5 7 | ⁴ |
| 3 4 2 5 6 7 8 | ⁵ |
| 5 3 2 7 4 8 6 | ⁶ |

CHAPTER X.

KENT TREBLE BOB MAJOR, OR TREBLE '8 IN.

Of all methods on any number of bells, Treble bob major is in my mind the most musical. It is much practised in London, and in many parts of Yorkshire nothing else is ever rung. I know a case of a young Yorkshire man, a first class treble bob ringer, who had never heard the tenor behind through a whole touch.

It was by the method of which I am about to treat that the College Youths* rung their wonderful peal of 15,840 Treble bob major, the peal lasting without a serious hitch of any sort for nine hours and twelve minutes. I can myself vouch for the fact, that during the seventh, eighth, and ninth hours, the striking was as good as any hand-bell ringing I have ever heard.

As will be seen by the lead given below, the work of Kent Treble bob major, with the exception of the extra places to dodge in, is exactly the same as the work of that method on six bells; and the bobs being made the same way, it will be simply for the learner to get his eyes and ears accustomed to the two extra bells, and he will be able to ring it.

I shall therefore here give a couple of leads of the

* The performers were—H. W. Haley, Treble; W. Cooter, 2nd; J. Pettit, 3rd; H. Booth, 4th; R. Hopkins, 5th; E. Horrex, 6th; M. A. Wood, 7th; J. M. Hayes, Tenor. Conducted by H. W. Haley. The peal was rung at St. Matthews, Bethnal Green, on April 27, 1868.

Plain course, that the work may be seen, and an example of the bobs.

The leading of the Treble makes no difference whatever to the work of the bells above 4ths place. While the Treble is below 3rds place, 4ths and 3rds places, and 3rds and 4ths places are made as in Treble Bob Minor, which is fully explained at page 60.

FIRST LEAD OF THE PLAIN COURSE.

| 1 2 3 4 5 6 7 8 | | |
|-----------------|-----------------|-----------------|
| 2 1 3 4 6 5 8 7 | 2 8 7 6 5 4 3 1 | 1 2 3 4 6 5 8 7 |
| 1 2 4 3 5 6 7 8 | 2 7 8 5 6 3 4 1 | 2 1 4 3 5 6 7 8 |
| 2 1 4 3 6 5 8 7 | 7 2 5 8 3 6 1 4 | 1 2 4 3 6 5 8 7 |
| 2 4 1 6 3 8 5 7 | 7 2 8 5 6 3 4 1 | 1 4 2 6 3 8 5 7 |
| 4 2 6 1 8 3 7 5 | 2 7 5 8 3 6 1 4 | 4 1 2 6 8 3 7 5 |
| 4 2 1 6 3 8 5 7 | 2 5 7 3 8 1 6 4 | 1 4 6 2 3 8 5 7 |
| 2 4 6 1 8 3 7 5 | 5 2 3 7 1 8 4 6 | 4 1 6 2 8 3 7 5 |
| 2 6 4 8 1 7 3 5 | 5 2 7 3 8 1 6 4 | 4 6 1 8 2 7 3 5 |
| 6 2 8 4 7 1 5 3 | 2 5 3 7 1 8 4 6 | 6 4 8 1 7 2 5 3 |
| 6 2 4 8 1 7 3 5 | 2 3 5 1 7 4 8 6 | 6 4 1 8 2 7 3 5 |
| 2 6 8 4 7 1 5 3 | 3 2 1 5 4 7 6 8 | 4 6 8 1 7 2 5 3 |
| 2 8 6 7 4 5 1 3 | 3 2 5 1 7 4 8 6 | 4 8 6 7 1 5 2 3 |
| 8 2 7 6 5 4 3 1 | 2 3 1 5 4 7 6 8 | 8 4 7 6 5 1 3 2 |
| 8 2 6 7 4 5 1 3 | 2 1 3 4 5 6 7 8 | 8 4 6 7 1 5 2 3 |

et cet.

The remaining lead ends are as follows :—

6 4 8 2 7 3 5
 8 6 7 4 5 2 3
 7 8 5 6 3 4 2
 5 7 3 8 2 6 4
 3 5 2 7 4 8 6
 2 3 4 5 6 7 8
 224 changes.

EXAMPLE OF BOB.

1 2 3 4 5 6 7 8

2 1 3 4 6 5 8 7

1 2 4 3 5 6 7 8

2 1 4 3 6 5 8 7

2 4 1 6 3 8 5 7 so on.

3 2 1 5 4 7 6 8

3 2 5 1 7 4 8 6

2 3 1 5 4 7 6 8

2 1 3 4 5 6 7 8

Bob 1 2 3 4 6 5 8 7

2 1 4 3 5 6 7 8

1 2 4 3 6 5 8 7

1 4 2 3 5 6 7 8

4 1 2 3 6 5 8 7

1 4 3 2 5 6 7 8

4 1 3 2 6 5 8 7

4 3 1 6 2 8 5 7

3 4 6 1 8 2 7 5

3 4 1 6 2 8 5 7

4 3 6 1 8 2 7 5

4 6 3 8 1 7 2 5 et cet.

A very easy method of hunting up in treble bob major will be found to be, to remember that after having lead, one has to hunt up three blows, and to strike a dodging blow, *i.e.*, to pull in a little at back stroke after the bell in the hunt, viz., the bell which you took off the lead, and that took you off the lead ; then hunt up again three blows, and pull down again a little, so as to strike after the 2nd bell passed ; then to hunt up three more blows, which brings one behind, and pull down again after the second bell passed ; if the 4th is observed in the 1st lead of the Plain course, she will be seen to do this.

For going down, the first bell dodged with in 7, 8, will be the course bell down to lead. Care must be taken, however, not to follow her past 3rds place, which is a mistake young ringers are very apt to make.

The terms "in and out of the hunt," and "before," have the same signification in this method as they had in Treble bob minor, which I have explained at page 66 ; and the terms "middle, wrong, and home," the same as in Grandsire major at page 123. As will be seen by and by, the bobs lengthen instead of cutting short the work of all the bells below 4th place, in fact they cause these bells to repeat the work they did at the end of the lead before. The tenor is almost always used as the observation bell, and all the touches and peals in Hubbard's *Campanologia* and other books on this subject are given by her. I shall follow the same rule.

The following table will shew the position of the observation bell if ordered to be called in any of the above places :—

| | | | | | | | |
|---------------|------------------------------|---|---|---|--------|-------|------|
| Into the hunt | Out of the hunt or before | | | | Middle | Wrong | Home |
| 2 | 3 | 4 | 5 | 6 | 7 | 8 | |

Calls are so seldom made when she is in 4ths or 5ths places, that no regular names are given to them.

The following table will show the ringer after what work the different calls will have to be made :—

| | | | |
|--------------------------------------|---------------|---------------------|------------------------------------|
| If told to call the observation bell | Into the hunt | Call the lead after | When following the treble to lead. |
| | Out or before | | Having been in the slow hunt. |
| | Middle | | She was in the Middle. |
| | Wrong | | She was Wrong. |
| | Home | | She was Home. |

TOUCHES OF KENT TREBLE BOB MAJOR.*

96.

| | | |
|---------------|---|--------------------------------|
| 2 3 4 5 6 7 8 | } | Call three bobs in succession. |
| 4 2 3 5 6 7 8 | | |
| 3 4 2 5 6 7 8 | | |
| 2 3 4 5 6 7 8 | | |

In cases of hand-bell performances in public rooms, this will be found a very useful touch.

* In consequence of the fact that a bob, lengthens the work instead of shortening it as in Grandsire, there are very few short touches to be had in this method.

640.

| | | | | | | |
|-------|---|---|---|---|---|---|
| 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| <hr/> | | | | | | |

| | | | | | | |
|---|---|---|---|---|---|---|
| 8 | 6 | 4 | 2 | 7 | 3 | 5 |
|---|---|---|---|---|---|---|

| | | | | | | |
|---|---|---|---|---|---|---|
| 3 | 5 | 7 | 4 | 2 | 8 | 6 |
|---|---|---|---|---|---|---|

| | | | | | | |
|---|---|---|---|---|---|---|
| 7 | 3 | 5 | 4 | 2 | 8 | 6 |
|---|---|---|---|---|---|---|

| | | | | | | |
|---|---|---|---|---|---|---|
| 2 | 5 | 7 | 3 | 6 | 4 | 8 |
|---|---|---|---|---|---|---|

| | | | | | | |
|---|---|---|---|---|---|---|
| 8 | 6 | 7 | 2 | 4 | 5 | 3 |
|---|---|---|---|---|---|---|

| | | | | | | |
|---|---|---|---|---|---|---|
| 5 | 3 | 4 | 7 | 2 | 8 | 6 |
|---|---|---|---|---|---|---|

| | | | | | | |
|---|---|---|---|---|---|---|
| 4 | 5 | 3 | 7 | 2 | 8 | 6 |
|---|---|---|---|---|---|---|

| | | | | | | |
|---|---|---|---|---|---|---|
| 2 | 3 | 4 | 5 | 6 | 7 | 8 |
|---|---|---|---|---|---|---|

Call the 8th in, twice wrong,
and home.

Once repeated.

This touch contains the Queen's change at the dodging lead of the Treble.

864.

| | | | | | | |
|-------|---|---|---|---|---|---|
| 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| <hr/> | | | | | | |

| | | | | | | |
|---|---|---|---|---|---|---|
| 6 | 4 | 2 | 3 | 8 | 5 | 7 |
|---|---|---|---|---|---|---|

| | | | | | | |
|---|---|---|---|---|---|---|
| 8 | 2 | 6 | 4 | 7 | 3 | 5 |
|---|---|---|---|---|---|---|

| | | | | | | |
|---|---|---|---|---|---|---|
| 6 | 8 | 2 | 4 | 7 | 3 | 5 |
|---|---|---|---|---|---|---|

| | | | | | | |
|---|---|---|---|---|---|---|
| 3 | 5 | 7 | 2 | 4 | 6 | 8 |
|---|---|---|---|---|---|---|

Call the 8th in the middle,
in and out, and home.

Twice repeated.

Twice repeated.

This touch contains the Queen's and Tittums.

A TABLE, giving 25 Touches of Kent Treble Bob Major, by the Course Ends, with the Observations for Calling.

| Number of Changes in each Touch | Observations for calling.* | | | | Number of times the calling is to be repeated. | Course Ends. |
|---------------------------------|----------------------------|----|----|----|--|---------------------------------------|
| | M. | B. | W. | H. | | |
| 576 | 1 | | | 1 | 1 | { 6 4 3 5 2 2 3 4 5 6 |
| 576 | | | 1 | 1 | 1 | { 4 5 2 3 6 2 3 4 5 6 |
| 640 | 1 | | 1 | 1 | 1 | { 6 5 4 3 2 2 3 4 5 6 |
| 640 | | 1 | 1 | 2 | 1 | { 3 2 6 5 4 2 3 4 5 6 |
| 640 | 2 | 1 | | 1 | 1 | { 6 3 5 4 2 2 3 4 5 6 |
| 640 | | 1 | 2 | 1 | 1 | { 2 5 6 3 4 2 3 4 5 6 |
| 640 | 1 | 1 | | 2 | 1 | { 5 4 3 2 6 2 3 4 5 6 |
| 704 | 2 | | 1 | 1 | 1 | { 2 5 6 3 4 2 3 4 5 6 |
| 704 | | | 2 | 2 | 1 | { 5 4 3 2 6 2 3 4 5 6 |
| 704 | 2 | 1 | 1 | 1 | 1 | { 6 4 3 5 2 2 3 4 5 6 |
| 768 | | | 1 | | 2 | { 5 2 4 3 6 3 5 4 2 6 2 3 4 5 6 |

* The letters M., B., W., H., denote respectively, Middle, Before, Wrong, and Home. The figures in the columns beneath them, the number of times, if any, that the observation is to be called in those places; thus in the tenth touch the Tenor is called, Middle with a double, Before, Wrong, and Home, this once repeated gives 704.

| Number of Changes in each Touch | Observations for calling. | | | | Number of Times the calling is to be repeated. | Course Ends. |
|---------------------------------------|---------------------------|----|----|----|--|---|
| | M. | B. | W. | H. | | |
| 768 | 2 | 1 | 2 | 1 | 1 | { 6 5 4 3 2 2 3 4 5 6 |
| 768 | 1 | 1 | | | 2 | { 3 5 4 2 6 5 2 4 3 6 2 3 4 5 6 |
| 864 | | | 2 | | 2 | { 3 5 4 2 6 5 2 4 3 6 2 3 4 5 6 |
| 864 | 1 | 1 | | 1 | 2 | { 4 3 5 2 6 5 3 2 4 6 2 3 4 5 6 |
| 864 | | 1 | 1 | 1 | 2 | { 2 6 3 5 4 2 4 6 5 3 2 3 4 5 6 |
| 960 | 2 | | | 1 | 2 | { 2 6 3 5 4 2 4 6 5 3 2 3 4 5 6 |
| 960 | | | 2 | 1 | 2 | { 4 3 5 2 6 5 3 2 4 6 2 3 4 5 6 |
| 1152 | | 1 | | | 4 | { 3 5 2 6 4 5 6 3 4 2 6 4 5 2 3 4 2 6 3 5 2 3 4 5 6 |

| Number of Changes in each Touch | Observations for calling. | | | | Number of Times the calling is to be repeated. | Course Ends. |
|---------------------------------------|---------------------------|----|----|----|--|---|
| | M. | B. | W. | H. | | |
| 1152 | 2 | | 2 | 1 | 2 | { 2 3 5 6 4 2 3 6 4 5 2 3 4 5 6 |
| 1440 | 1 | | 1 | | 4 | { 5 4 6 3 2 3 6 2 4 5 4 2 5 6 3 6 5 3 2 4 2 3 4 5 6 |
| 1600 | 2 | | 1 | | 4 | { 5 6 2 3 4 3 4 5 6 2 6 2 3 4 5 4 5 6 2 3 2 3 4 5 6 |
| 1760 | 2 | 1 | 2 | | 4 | { 5 4 6 3 2 3 6 2 4 5 4 2 5 6 3 6 5 3 2 4 2 3 4 5 6 |
| 1920 | 2 | | 1 | 2 | 4 | { 6 2 5 3 4 4 6 3 2 5 5 4 2 6 3 3 5 6 4 2 2 3 4 5 6 |
| 2080 | 2 | | 2 | 2 | 4 | { 5 2 3 6 4 6 5 2 4 3 4 6 5 3 2 3 4 6 2 5 2 3 4 5 6 |

SCALE FOR BOB CHANGES.

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 2 | 3 | 4 | 5 | 6 | 7 | 8 | |
| | | | | | | | 1 |
| 4 | 2 | 3 | 5 | 6 | 7 | 8 | |
| | | | | | | | 2 |
| 6 | 4 | 2 | 3 | 8 | 5 | 7 | |
| | | | | | | | 3 |
| 8 | 6 | 4 | 2 | 7 | 3 | 5 | |
| | | | | | | | 4 |
| 7 | 8 | 6 | 4 | 5 | 2 | 3 | |
| | | | | | | | 5 |
| 5 | 7 | 8 | 6 | 3 | 4 | 2 | |
| | | | | | | | 6 |
| 3 | 5 | 7 | 8 | 2 | 6 | 4 | |
| | | | | | | | 7 |
| 2 | 3 | 5 | 7 | 4 | 8 | 6 | |

CHAPTER XI.

OF THE IN AND OUT OF COURSE.

In all the methods, and on all the numbers of bells treated of in the preceding chapters, it will be found useful at times, should the bells get wrong, or should anything happen to stop a long touch, to be able to call them into rounds ; it is always better, and sounds better outside, than standing in the middle of the changes. I therefore propose in the following chapters to give such rules as I am able for calling the bells into rounds in all the different methods, and on all the different numbers of bells of which I have already treated. Before doing this, it is necessary that I should say a few words upon that abstruse part of the *science* of the production of changes (it must be remembered that at present only the *art* has been treated of) which is called by ringers, “a knowledge of the in and out of course of the changes.”

I have never had time to go into the theory of this matter, which I consider worthy the attention of great mathematicians ; but a few facts have come to my knowledge concerning it, which will, I hope, be useful to the reader, and which I should think will at least interest him greatly.

The term “in and out of course” is, it appears to me, utterly inadequate to express the meaning it is

meant to convey, which is, that on all numbers of bells exactly half the changes are of one nature, and half of another ; what this nature is, it is out of my power to explain, but as will be seen by and by it is a *fact* which must be understood before it is possible to go into the science of composing and proving peals, and which is almost necessary for calling bells into rounds.

This fact makes itself evident in the following way : that taking the ordinary rule for the production of changes to be that *every bell which can must change its place every stroke*, the whole number cannot be produced on any number of bells without sometimes either making a single change, or on all numbers of bells from five upwards calling a single.

Shipway's *Campanologia* has the following remarks upon it :

"Having offered these observations on the terms *in* and *out* of course" (much the same as I have made above), "I shall now briefly state that it is of the highest importance to the composer and bob caller (now called Conductor), that they be well acquainted with this part of the science, as it enables the one to ascertain the truth of his production, the other the truth of his peal ; and if a Conductor be not possessed of this knowledge, should the bells be out of course" (I think he means to say in their wrong course), "he may suffer his companions to ring a false peal, the bells indeed in many instances never could come round. An acquaintance with this is highly necessary to those practitioners who are learning to bring the bells into rounds, which cannot be acquired without much study and practice."

Half the number of changes on any number of bells are in and half out of course ; thus, in the 720 changes on six bells, 360 are in course, and 360 out of course ; these are, however, variously blended together, according to the number of bells, and the method by which the changes are produced, some being all in course until a single is called, and then all out until a single is called ; others, first an in course, and then an out of course change ; and others, two and two, and so on. A table, which I shall give further on, will show how these changes of course run in the different methods treated of in this work.

The next thing, after this fact is understood, is to explain what is said to turn the course of the bells.

A single change always turns the course, *i.e.*, if the bells were in course, and you made a single change, you would make the next change out of course, and *vice versa* ; thus, in three bells all the changes being single changes, the courses run thus,—

| 1 | 2 | 3 | |
|---|---|---|-----|
| 2 | 1 | 3 | out |
| 2 | 3 | 1 | in |
| 3 | 2 | 1 | out |
| 3 | 1 | 2 | in |
| 1 | 3 | 2 | out |
| 1 | 2 | 3 | in |

A double change, however, retains the bells in the same course they were in before, and therefore on

four bells, the changes being first double, and then single, the double change retaining the course and the single change altering it, the changes run thus,—

| | | | | |
|---|---|---|---|-----|
| 1 | 2 | 3 | 4 | in |
| 2 | 1 | 4 | 3 | in |
| 2 | 4 | 1 | 3 | out |
| 4 | 2 | 3 | 1 | out |
| 4 | 3 | 2 | 1 | in |
| 3 | 4 | 1 | 2 | in |
| 3 | 1 | 4 | 2 | out |
| 1 | 3 | 2 | 4 | out |
| 1 | 3 | 4 | 2 | in |

On five bells all the changes being double changes, the course is not altered until a single is called ; they are all in course therefore until a single is called, and then they are all out of course until another is called, thus half the peal can be got without a single, and only half.

If six bells change, the course is altered ; for four and two changing places act as a single change ; because if the four change or not, they keep the bells in the same course, and the two act the part of a single, which changes the course ; therefore, in Grand-sire Minor, as first six, and then four bells change places, the course is turned every two changes. The following diagram will show this,—

| <u>1</u> | <u>2</u> | <u>3</u> | <u>4</u> | <u>5</u> | <u>6</u> | |
|----------|----------|----------|----------|----------|----------|-----|
| 2 | 1 | 3 | 5 | 4 | 6 | in |
| 2 | 3 | 1 | 4 | 5 | 6 | in |
| 3 | 2 | 4 | 1 | 6 | 5 | out |
| 3 | 4 | 2 | 6 | 1 | 5 | out |
| 4 | 3 | 6 | 2 | 5 | 1 | in |
| 4 | 6 | 3 | 5 | 2 | 1 | in |
| 6 | 4 | 5 | 3 | 1 | 2 | out |
| 6 | 5 | 4 | 1 | 3 | 2 | out |
| 5 | 6 | 1 | 4 | 2 | 3 | in |
| 5 | 1 | 6 | 2 | 4 | 3 | in |
| 1 | 5 | 2 | 6 | 3 | 4 | out |
| 1 | 2 | 5 | 3 | 6 | 4 | out |

Thus it may be seen that if four or eight bells change places, the change is retained in the same course that the preceding change was in ; but that if two or six bells change places, the course is altered. The following tables will show how the courses run on all the numbers of bells, and in all the different methods I have attempted to explain in this work.

TABLES, shewing the positions of the in and out of course changes, produced by the Grandsire Method on five, six, seven, and eight bells ; by Stedman's Principle on five and seven ; and by the Kent Treble Bob Method on six and eight bells.

L

GRANDSIRE DOUBLES.

All the changes are in course until a single is made, after which they are all out of course until another is made.

DOUBLES ON STEDMAN'S PRINCIPLE.

The same as Grandsire.

GRANDSIRE MINOR.*

| | | | | | |
|---|---|---|---|---|-------|
| 1 | 2 | 3 | 4 | 5 | 6 |
| 2 | 1 | 3 | 5 | 4 | 6 in |
| 2 | 3 | 1 | 4 | 5 | 6 in |
| 3 | 2 | 4 | 1 | 6 | 5 out |
| 3 | 4 | 2 | 6 | 1 | 5 out |
| 4 | 3 | 6 | 2 | 5 | 1 in |
| 4 | 6 | 3 | 5 | 2 | 1 in |

And so on, two in and two out alternately until the Treble lead, when they run thus,—

| | | | | | |
|---|---|---|---|---|-------|
| 1 | 5 | 2 | 6 | 3 | 4 out |
| 1 | 2 | 5 | 3 | 6 | 4 out |
| 2 | 1 | 5 | 6 | 3 | 4 out |
| 2 | 5 | 1 | 3 | 6 | 4 out |

And so on, alternately two in and two out until the next lead, when they run thus,—

| | | | | | |
|---|---|---|---|---|------|
| 1 | 6 | 2 | 4 | 5 | 3 in |
| 1 | 2 | 6 | 5 | 4 | 3 in |
| 2 | 1 | 6 | 4 | 5 | 3 in |
| 2 | 6 | 1 | 5 | 4 | 3 in |

* The short lines under the figures mark the bells which change places.

The Treble's leads are therefore alternately in and out of course unless calls are made. Supposing, however, a bob to be called at the last given lead, the changes would run thus,—

| | | | | | | |
|----------|----------|----------|----------|----------|----------|-----|
| <u>6</u> | <u>4</u> | <u>1</u> | <u>3</u> | <u>2</u> | <u>5</u> | out |
| <u>6</u> | <u>1</u> | <u>4</u> | <u>2</u> | <u>3</u> | <u>5</u> | out |
| <u>1</u> | <u>6</u> | <u>4</u> | <u>3</u> | <u>2</u> | <u>5</u> | out |
| <u>1</u> | <u>4</u> | <u>6</u> | <u>2</u> | <u>3</u> | <u>5</u> | out |
| <u>4</u> | <u>1</u> | <u>6</u> | <u>3</u> | <u>2</u> | <u>5</u> | out |
| <u>4</u> | <u>6</u> | <u>1</u> | <u>2</u> | <u>3</u> | <u>5</u> | out |
| <u>6</u> | <u>4</u> | <u>2</u> | <u>1</u> | <u>5</u> | <u>3</u> | in |

If a single was called, the changes would run thus,—

| | | | | | | |
|----------|----------|----------|----------|----------|----------|-----|
| <u>6</u> | <u>4</u> | <u>1</u> | <u>3</u> | <u>2</u> | <u>5</u> | out |
| <u>6</u> | <u>1</u> | <u>4</u> | <u>2</u> | <u>3</u> | <u>5</u> | out |
| <u>1</u> | <u>6</u> | <u>4</u> | <u>3</u> | <u>2</u> | <u>5</u> | out |
| <u>1</u> | <u>6</u> | <u>4</u> | <u>2</u> | <u>3</u> | <u>5</u> | in |
| <u>6</u> | <u>1</u> | <u>4</u> | <u>3</u> | <u>2</u> | <u>5</u> | in |
| <u>6</u> | <u>4</u> | <u>1</u> | <u>2</u> | <u>3</u> | <u>5</u> | in |
| <u>4</u> | <u>6</u> | <u>2</u> | <u>1</u> | <u>5</u> | <u>3</u> | out |

TREBLE BOB MINOR.

| | | | | | |
|-------|---|---|---|---|-------|
| 1 | 2 | 3 | 4 | 5 | 6 |
| <hr/> | | | | | |
| 2 | 1 | 3 | 4 | 6 | 5 in |
| <hr/> | | | | | |
| 1 | 2 | 4 | 3 | 5 | 6 out |
| <hr/> | | | | | |
| 2 | 1 | 4 | 3 | 6 | 5 out |
| <hr/> | | | | | |
| 2 | 4 | 1 | 6 | 3 | 5 out |

When the Treble gets above 3rds place, the changes run alternately two in and two out of course, until she gets below 3rds place again, when they run as follows,—

| | | | | | |
|-------|---|---|---|---|-------|
| 2 | 3 | 1 | 5 | 4 | 6 out |
| <hr/> | | | | | |
| 2 | 1 | 3 | 4 | 5 | 6 out |
| <hr/> | | | | | |
| 1 | 2 | 3 | 4 | 6 | 5 out |
| <hr/> | | | | | |
| 2 | 1 | 4 | 3 | 5 | 6 in |
| <hr/> | | | | | |
| 1 | 2 | 4 | 3 | 6 | 5 in |
| <hr/> | | | | | |
| 1 | 4 | 2 | 6 | 3 | 5 in |
| <hr/> | | | | | |
| 4 | 1 | 2 | 6 | 5 | 3 in |
| <hr/> | | | | | |
| 1 | 4 | 6 | 2 | 3 | 5 out |
| <hr/> | | | | | |
| 4 | 1 | 6 | 2 | 5 | 3 out |
| <hr/> | | | | | |
| 4 | 6 | 1 | 5 | 2 | 3 out |

In every lead (or 24 changes), therefore, there are 12 changes in, and 12 out of course, and bobs do not alter this in any way. This is the reason why singles are not required.

GRANDSIRE TRIPLES.

| | | | | | | |
|---|---|---|---|---|---|---|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 2 | 1 | 3 | 5 | 4 | 7 | 6 |
| 2 | 3 | 1 | 4 | 5 | 6 | 7 |
| 3 | 2 | 4 | 1 | 6 | 5 | 7 |
| 3 | 4 | 2 | 6 | 1 | 7 | 5 |

out
in
out
in

Thus every hand stroke change is out, and every back stroke change in course, until a single* is made, after which the hand stroke changes are in, and the back out.

TRIPLES ON STEDMAN'S PRINCIPLE.

The courses run as in Grandsire Triples.

GRANDSIRE MAJOR.

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| 2 | 1 | 3 | 5 | 4 | 7 | 6 | 8 |
| 2 | 3 | 1 | 4 | 5 | 6 | 7 | 8 |
| 3 | 2 | 4 | 1 | 6 | 5 | 8 | 7 |
| 3 | 4 | 2 | 6 | 1 | 8 | 5 | 7 |
| 4 | 3 | 6 | 2 | 8 | 1 | 7 | 5 |

out
in
in
out
out

* For this reason, the whole 5,040 ought to be obtainable without calling a single; but although it has been the constant endeavour of many of the best composers, it has never been accomplished.

And so on, two in and two out until the Treble's lead, when they run thus,—

1 5 2 7 3 8 4 6 in
1 2 5 3 7 4 8 6 out
2 1 5 7 3 8 4 6 in
2 5 1 3 7 4 8 6 out
5 2 3 1 4 7 6 8 out

And so on as above, until the next lead, when they will run thus,—

1 7 2 8 5 6 3 4 out
1 2 7 5 8 3 6 4 in
2 1 7 8 5 6 3 4 out
2 7 1 5 8 3 6 4 in
7 2 5 1 3 8 4 6 in

If a bob were called at the first lead given, the courses would run thus,—

5 7 1 8 2 6 3 4 out
5 1 7 2 8 3 6 4 in
1 5 7 8 2 6 3 4 out
1 7 5 2 8 3 6 4 in
7 1 5 8 2 6 3 4 out
7 5 1 2 8 3 6 4 in
5 7 2 1 3 8 4 6 in

If a single, thus,—

| | | | | | | | | |
|----------|----------|----------|----------|----------|----------|----------|----------|-----|
| <u>5</u> | <u>7</u> | <u>1</u> | <u>8</u> | <u>2</u> | <u>3</u> | <u>6</u> | <u>4</u> | out |
| <u>5</u> | <u>1</u> | <u>7</u> | <u>2</u> | <u>8</u> | <u>6</u> | <u>3</u> | <u>4</u> | in |
| <u>1</u> | <u>5</u> | <u>7</u> | <u>8</u> | <u>2</u> | <u>3</u> | <u>6</u> | <u>4</u> | out |
| <u>1</u> | <u>5</u> | <u>7</u> | <u>2</u> | <u>8</u> | <u>6</u> | <u>3</u> | <u>4</u> | out |
| <u>5</u> | <u>1</u> | <u>7</u> | <u>8</u> | <u>2</u> | <u>3</u> | <u>6</u> | <u>4</u> | in |
| <u>5</u> | <u>7</u> | <u>1</u> | <u>2</u> | <u>8</u> | <u>6</u> | <u>3</u> | <u>4</u> | out |
| <u>7</u> | <u>5</u> | <u>2</u> | <u>1</u> | <u>6</u> | <u>8</u> | <u>4</u> | <u>3</u> | out |

It will be observed that the lead ends are alternately, in and out of course, unless a single is called, in which case the lead end is the same course as the preceding one.

KENT TREBLE BOB MAJOR.

| | | | | | | | | |
|----------|----------|----------|----------|----------|----------|----------|----------|-----|
| <u>1</u> | <u>2</u> | <u>3</u> | <u>4</u> | <u>5</u> | <u>6</u> | <u>7</u> | <u>8</u> | |
| <u>2</u> | <u>1</u> | <u>3</u> | <u>4</u> | <u>6</u> | <u>5</u> | <u>8</u> | <u>7</u> | out |
| <u>1</u> | <u>2</u> | <u>4</u> | <u>3</u> | <u>5</u> | <u>6</u> | <u>7</u> | <u>8</u> | out |
| <u>2</u> | <u>1</u> | <u>4</u> | <u>3</u> | <u>6</u> | <u>5</u> | <u>8</u> | <u>7</u> | in |
| <u>2</u> | <u>4</u> | <u>1</u> | <u>6</u> | <u>3</u> | <u>8</u> | <u>5</u> | <u>7</u> | out |
| <u>4</u> | <u>2</u> | <u>6</u> | <u>1</u> | <u>8</u> | <u>3</u> | <u>7</u> | <u>5</u> | out |
| <u>4</u> | <u>2</u> | <u>1</u> | <u>6</u> | <u>3</u> | <u>8</u> | <u>5</u> | <u>7</u> | in |
| <u>2</u> | <u>4</u> | <u>6</u> | <u>1</u> | <u>8</u> | <u>3</u> | <u>7</u> | <u>5</u> | in |
| <u>2</u> | <u>6</u> | <u>4</u> | <u>8</u> | <u>1</u> | <u>7</u> | <u>3</u> | <u>5</u> | out |
| <u>6</u> | <u>2</u> | <u>8</u> | <u>4</u> | <u>7</u> | <u>1</u> | <u>5</u> | <u>3</u> | out |

And so on, two in and two out alternately, until the Treble gets down to 3rds place again, when the courses run thus,—

| | | | | | | | | |
|----------|----------|----------|----------|----------|----------|----------|----------|-----|
| <u>3</u> | <u>2</u> | <u>1</u> | <u>5</u> | <u>4</u> | <u>7</u> | <u>6</u> | <u>8</u> | out |
| <u>3</u> | <u>2</u> | <u>5</u> | <u>1</u> | <u>7</u> | <u>4</u> | <u>8</u> | <u>6</u> | in |
| <u>2</u> | <u>3</u> | <u>1</u> | <u>5</u> | <u>4</u> | <u>7</u> | <u>6</u> | <u>8</u> | in |
| <u>2</u> | <u>1</u> | <u>3</u> | <u>4</u> | <u>5</u> | <u>6</u> | <u>7</u> | <u>8</u> | out |
| <u>1</u> | <u>2</u> | <u>3</u> | <u>4</u> | <u>6</u> | <u>5</u> | <u>8</u> | <u>7</u> | in |
| <u>2</u> | <u>1</u> | <u>4</u> | <u>3</u> | <u>5</u> | <u>6</u> | <u>7</u> | <u>8</u> | in |
| <u>1</u> | <u>2</u> | <u>4</u> | <u>3</u> | <u>6</u> | <u>5</u> | <u>8</u> | <u>7</u> | out |
| <u>1</u> | <u>4</u> | <u>2</u> | <u>6</u> | <u>3</u> | <u>8</u> | <u>5</u> | <u>7</u> | in |
| <u>4</u> | <u>1</u> | <u>2</u> | <u>6</u> | <u>8</u> | <u>3</u> | <u>7</u> | <u>5</u> | out |
| <u>1</u> | <u>4</u> | <u>6</u> | <u>2</u> | <u>3</u> | <u>8</u> | <u>5</u> | <u>7</u> | out |
| <u>4</u> | <u>1</u> | <u>6</u> | <u>2</u> | <u>8</u> | <u>3</u> | <u>7</u> | <u>5</u> | in |
| <u>4</u> | <u>6</u> | <u>1</u> | <u>8</u> | <u>2</u> | <u>7</u> | <u>3</u> | <u>5</u> | out |
| <u>6</u> | <u>4</u> | <u>8</u> | <u>1</u> | <u>7</u> | <u>2</u> | <u>5</u> | <u>3</u> | out |

The courses run like this at all the Treble leads, and bobs do not alter the order in the least.

When ringers talk of a “knowledge of the in and out of course,” it therefore means not only a knowledge of all the above facts, but a considerable knowledge of certain changes, whether they are in or out of course; this knowledge can only be acquired by practice. In pricking, however, the course which a change is in can easily be found by the following

rule,—Take any change, for instance,—2 3 5 1 4 7 6, to find out whether it is in or out of course; change only two bells at a time, and if it is brought round in an even number of changes, it will be out of course, if in an odd number, in course. Thus,—

| | | | | | | | |
|----------|----------|----------|----------|---|----------|---|-----|
| 2 | 3 | 5 | 1 | 4 | 7 | 6 | out |
| 2 | 3 | <u>1</u> | 5 | 4 | 7 | 6 | in |
| 2 | <u>1</u> | 3 | 5 | 4 | 7 | 6 | out |
| <u>1</u> | 2 | 3 | 5 | 4 | 7 | 6 | in |
| 1 | 2 | 3 | <u>4</u> | 5 | 7 | 6 | out |
| 1 | 2 | 3 | 4 | 5 | <u>6</u> | 7 | in |

It will be found an interesting and amusing occupation for any ringer's leisure hours to take paper, or slate, and to call the bells into rounds, from any given change, by the rules given in the following chapter.

It will also give him an insight into the theory of the in and out of course, which will doubtless prove of use to him on future occasions in the steeple, or when ringing the hand-bells.

Before I end this chapter, I wish to say that it appears to me that ringers use these terms, "in and out of course," almost promiscuously, and I have hardly ever found one who could intelligibly explain what he meant by them; they sometimes mean that the change spoken of is really an out of course change, as proved in the way above referred to, or they mean merely that the changes are out of the course, they ought to

be in, and would have been in had not a single been made, or an alteration through mistake, or otherwise in the usual run of the courses. Thus they say that, the changes are "out of course" if it so happens that according to the ordinary rule of the course, the hundredth change should have been in course, whereas it proves to be out of course in consequence of some alteration. The knowledge of this mysterious part of the science has been handed down from father to son, from men to boys, mostly illiterate persons, and there are very few of them who can master the language to explain so abstruse a matter.

CHAPTER XII.

OF CALLING BELLS INTO ROUNDS.

As I know of no better rules I shall, except where I can simplify the language, give verbatim the rules which Shipway gives for calling bells round ; and if they do not prove at first of any great use to the young ringer in the steeple, he will at least be able to learn much by puzzling them out on paper.

GRANDSIRE DOUBLES.

“They are thus brought round ; the 5th if not in the hunt, should be called in, then called out by a bob when the 4th comes to make 3rds place, which brings them together ; if they are out of course, call a single the lead after 5th makes 3rds place, if in, call a bob, then if 2nd is in the hunt they will come round, if not, they will come either 1 3 4 2 5, or 1 4 2 3 5,” (at the lead end,) “if it is the former, it will run round at hand stroke in two leads ; if the latter, a bob, when the 2nd can be called into the hunt will bring it round.”

STEDMAN'S DOUBLES.

The plain course being 60 changes, or half the whole peal, if the bells are in course, they will run round without calling, if they are out of course, call a single in the middle of any quick six ; this will bring them into Plain course, and they will run round.

GRANDSIRE MINOR.

"To bring them round, get 5, 6, together, by calling a bob, to bring into the hunt the first of them that will present itself to go in, when if the 6th is called in, call a bob the lead after 5th has made 3rds place ; but if the 5th is in the hunt, then call a bob the lead when the 6th has to make 3rds place they will then come together, when proceed as in Grandsire Doubles."

It is a matter of some difficulty to "proceed as in Grandsire Doubles," for although one gets the changes 3 4 2 5 6, and 4 2 3 5 6, after having got the tenors (5, 6,) together, if 4 2 3 5 6 comes up calling the 2nd into the hunt will bring it round, but if 3 4 2 5 6 comes, we have to continue calling every lead until the 2nd comes into the hunt, when it will run round in two leads ; however, the Tenors having been brought together, there are only five different ways in which 2 3 4 can be placed, of these we already know how to bring 3 4 2 and 4 2 3 round, and the others can be brought round as shown in the following tables, in which they are pricked round by the lead ends.

| | | | | | |
|----|---|---|---|---|---|
| | 3 | 2 | 4 | 5 | 6 |
| | 3 | 5 | 2 | 6 | 4 |
| | 3 | 6 | 5 | 4 | 2 |
| | 3 | 4 | 6 | 2 | 5 |
| S. | 2 | 5 | 3 | 6 | 4 |
| | 2 | 6 | 5 | 4 | 3 |
| | 2 | 4 | 6 | 3 | 5 |
| | 2 | 3 | 4 | 5 | 6 |

Call 2 into the hunt, with a single, it will come round in three leads.

| | |
|--------------|---|
| 4 3 2 5 6 | |
| 4 5 3 6 2 | } Call 2 into the hunt with a single. |
| 4 6 5 2 3 | |
| S. 2 3 4 5 6 | |
| 2 4 3 5 6 | } Call three into the hunt when she presents herself, then proceed as directed above for 3 4 2. |
| 2 5 4 6 3 | |
| 2 6 5 3 4 | |
| S. 3 4 2 5 6 | |

TREBLE BOB MINOR.

If the 5th and 6th are together, either right or wrong, *i.e.*, if the 5th is after the 6th, or the 6th after the 5th, bobs in succession, when the tenors are at home, will bring the bells round, either at the treble's lead at hand stroke or back stroke, or at one of the snapping leads. If the 5th and 6th are apart, call Home whichever first presents herself, and keep her there by successive bobs until the other makes the bob, when they will be together; then proceed as above.

GRANDSIRE TRIPLES.

"To bring Grandsire Triples round, it is necessary in the first place to ascertain what situation the 5th and 6th are in with regard to the 7th, if the 5th is in course after the 7th, and 7th after the 6th, they are right, when the small bells, 2, 3, 4, are brought as directed in the preceding peals; but if 6, 7, are together without the 5th, call the 5th into the hunt,

then the 7th before with a double brings her home, and if 5th if right with the 7th and 6th away, call the 6th into the hunt; then a bob the lead after the 7th has made 3rds place, effects it. If the 5th and 6th are both away, call the first of the two bells, 6, 7, that presents itself into the hunt, if the 7th, then call the 6th before, if the 6th call the lead after 7th has made 3rds place, then proceed to bring the 5th, if she is not already at home as before directed, when, having 5, 6, 7, right, see if 2, 3, 4, are out of course, if they are, call a single the lead after 6th has made 3rds place; this sets them right, then proceed with 2, 3, 4, as before directed."

This is rather a complicated business, and it will require more space than I have here to explain it in ordinary terms. I will simply remark, however, that it appears to me, to be one of the instances of the promiscuous use of the word "course," to which I referred at the end of the preceding chapter; when he speaks of "the 5th being in course after the 7th, and the 7th after the 6th," he means that they should be working as they would in the Plain course; the term "in course" there, has nothing to do with being in or out of course, as treated of in the last chapter.

STEDMAN'S TRIPLES.

Allow the bells to run on until the 6th comes to dodge in 6, 7, up, then continue to call bobs each six in succession, until the 7th dodges in 4, 5, up, then

omit a bob, which will bring 6, and 7, home, then bobs in succession as before, will bring them round if they are in course, but if not the change 1 3 2 4 5 6 7, 1 2 4 3 5 6 7, or 1 2 3 5 4 6 7, will come up, in which case let the bells run on again, until 6, 7, are in the sixes together, then call a single, and let the bells run on again until 6, 7, are at home again, then call bobs in succession as before, which will bring them round.

GRANDSIRE MAJOR.

“To bring Grandsire Major round first when the tenors are apart, call either of them into the hunt; if the 7th, then call the 8th before; but if the 8th is called into the hunt, call a bob the lead after 7th has made 3rds place, either way brings them together; if the 6th is away, call her into the hunt, and then the lead after 8th has made 3rds place bring her home. To get the 5th call her into the hunt, then the 8th into the hunt with a double accomplishes it, when proceed with 2, 3, 4, as before directed. But if the bells should be out of course, have them round at hand by bringing up the change, 4 2 3 6 5 7 8, which is as easy as the other, only acting upon 5, 6, the contrary way.” Here he adds, “as above described,” but I have failed to find any hint of it anywhere; it will answer in some cases by calling a single. I cannot vouch, however, for this being the right way to do it.

TREBLE BOB MAJOR.

This is a very long process if done according to regular rule, when the Tenors are apart, for which reason a good conductor will not let them separate ; should such a thing happen, however, and it is necessary to bring the bells round, it is usual to make them change places by laying whole pulls either in 7, 8, or 1, 2, until 5, 6, 7, 8, are in their proper places at a lead end, by which means they may quickly be brought round by calling bobs, as in minor. It takes a long time to effect this by rule. I do not therefore think it necessary to give the elaborate one, which I find in Shipway ; as suppose bells to be wrong, I think the sooner a Conductor can get them into rounds the better.

CONCLUSION.

In the first ten chapters, I have tried to explain enough to make the young ringer fairly proficient in the art of change ringing, and in the last two, I have attempted to whet his appetite for further researches into the scientific part of the matter ; how far my labors have been successful I must leave for my reader's kind forbearance to determine; I can only assure him that I have done my best in what has been to me a most difficult business, and if I have been successful the highest reward I look forward to is the improvement of ringing generally, the chance of persuading others of my own education and position to take the matter up, and the introduction, where it has been so far unknown, of real ringing into my native county.

I cannot, however, finish this work without acknowledging the valuable assistance which I have received from different ringer friends, to Mr. J. Taylor, of Loughborough, I owe all my early instructions in the art ; to Messrs. W. Bannister, Haley, Mussket, and Wood, of the College Youths, and to Messrs. Jones and Morgan, of the St. Stephen's Society, in Bristol,* I am

* To this list I now have the pleasure of adding the names of Miss E. Cruwys Sharland, of Tiverton, who has made several valuable corrections in some of the touches and peals, and of my brother, J. E. Troyte, Esq., who has given me great help in bringing out this Second Edition.

indebted for most of the touches I have given in the different methods, and for many of the instructions which I have been enabled to give as to the practical ringing ; their readiness to answer all my letters, and to make meetings for me in the steeple, whenever asked to do so, at whatever personal inconvenience, without any hope of repayment, and apparently merely for the love of their favorite art, deserve the highest thanks I can give them.

With these concluding remarks, I will leave my book in the readers' hands, and (to use a ringer's expression)

STAND.

APPENDIX.

Containing directions for calling three complete peals of 5,040 Grandsire Triples, two complete peals of 5,040 Stedman's Triples, one of Grandsire Major, and three of Kent Treble Bob Major.

GRANDSIRE TRIPLES.

HOLT'S TEN PART PEAL.

2nd the observation.

1st Half
Part ends.
2 3 4 5 6 7

1st 2 4 6 3 7 5
2nd 2 6 7 4 5 3
3rd 2 7 5 6 3 4
4th 2 5 3 7 4 6
5th 2 3 5 4 7 6

Observation.

Call the 2nd.

Out of the hunt.
Once in the middle.
In and out at 5.
Once right.
Once in the middle.
Once wrong.
Once right.
Once in the middle.
Into the hunt.

Four times repeated.

The last call in this half
is a single.

M²

2nd Half.
Part ends.

1st 2 5 7 3 6 4
2nd 2 7 6 5 4 3
3rd 2 6 4 7 3 5
4th 2 4 3 6 5 7
5th 2 3 4 5 6 7

Observation.

Call the 2nd.

Out of the hunt.
Once wrong.
Once right.
Once in the middle.
Once wrong.
Once right.
In and out at 5.
Once wrong
Into the hunt.

Four times repeated.

The last call in this half
is a single.

Rules for making Holt's Single, which must be used in ringing the foregoing peal.

The bells in 2, 3, work exactly as at a bob; but the bells in 4, 5, 6, 7, lie still a whole pull when the Treble leads, and then work on again as at a bob, or common single. Thus,—

| Midway Single. | | | | | | | | End Single. | | | | | | | |
|----------------|---|---|---|---|---|---|---|-------------|---|---|---|---|---|---|---|
| S | 3 | 2 | 1 | 5 | 4 | 7 | 6 | S | 3 | 2 | 1 | 4 | 5 | 6 | 7 |
| | 3 | 1 | 2 | 4 | 5 | 6 | 7 | | 3 | 1 | 2 | 5 | 4 | 7 | 6 |
| | 1 | 3 | 2 | 5 | 4 | 7 | 6 | | 1 | 3 | 2 | 4 | 5 | 6 | 7 |
| | 1 | 2 | 3 | 5 | 4 | 7 | 6 | | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| | 2 | 1 | 3 | 4 | 5 | 6 | 7 | | | | | | | | |
| | 2 | 3 | 1 | 5 | 4 | 7 | 6 | | | | | | | | |

A COMPLETE PEAL OF 5,040 GRANDSIRE TRIPLES.

In six parts.

3rd the observation.

This peal is arranged in six parts, each part containing four divisions of 210 changes each, the 7th is at home at the end of each division, and the 6th and 7th at all the part ends. The observation for calling it is as follows,—Call the 3rd wrong and middle consecutively throughout the whole peal.

In the 1st and 4th division of each part, call the 3rd in the middle with a single instead of a bob the first time she is called in the middle.*

* This may be known by the fact that the 7th, which is called into the hunt at the beginning of each division, is called out with a single in the 1st and 4th divisions.

In the 2nd and 3rd divisions of each part, call the 3rd wrong with a single the second time she is called wrong.*

At the end of each division, call a single instead of a bob the call after 7th makes 3rds place, except in the 3rd and 6th parts, when the 3rd must be called in the middle at the end of the 4th division, with a bob instead of the single.

That this may be better understood, the whole of the first part is given.

| 1st Division. | 2nd Division. | 3rd Division. | 4th Division. |
|-----------------------------|-----------------------------|-----------------------------|-----------------------------|
| 7 5 2 6 3 4 ¹ | 7 5 6 4 3 2 ¹ | 7 6 2 4 3 5 ¹ | 7 2 5 4 3 6 ¹ |
| S 6 4 7 3 5 2 ¹ | 2 4 7 3 5 6 ¹ | 5 4 7 3 6 2 ¹ | S 4 6 7 3 2 5 ¹ |
| 5 2 6 7 3 4 ² | S 6 5 2 7 3 4 ² | S 2 6 5 7 3 4 ² | 2 5 4 7 3 6 ² |
| 4 7 5 3 2 6 ¹ | 4 7 6 3 5 2 ¹ | 4 7 2 3 6 5 ¹ | 6 7 2 3 5 4 ¹ |
| 2 6 4 5 3 7 ² | 5 2 4 6 3 7 ² | 6 5 4 2 3 7 ² | 5 4 6 2 3 7 ² |
| 7 5 2 3 6 4 ¹ | 7 6 5 3 2 4 ¹ | 7 2 6 3 5 4 ¹ | 7 2 5 3 4 6 ¹ |
| 6 4 7 2 3 5 ² | 2 4 7 5 3 6 ² | 5 4 7 6 3 2 ² | 4 6 7 5 3 2 ² |
| 5 2 6 3 4 7 ¹ | 6 5 2 3 4 7 ¹ | 2 6 5 3 4 7 ¹ | 2 5 4 3 6 7 ¹ |
| 4 7 5 6 3 2 ² | 4 7 6 2 3 5 ² | 4 7 2 5 3 6 ² | 6 7 2 4 3 5 ² |
| S 6 2 4 3 7 5 ¹ | S 2 5 4 3 7 6 ¹ | S 5 6 4 3 7 2 ¹ | S 4 5 6 3 7 2 ¹ |
| 6 3 2 5 4 7 ¹ PL | 2 3 5 6 4 7 ¹ PL | 5 3 6 2 4 7 ¹ PL | 4 3 5 2 6 7 ¹ PL |

N.B.—P.L. denotes that the change after which it is written is a Plainlead.

* This may be known by remembering that the single is called the call next after the 7th has been first called out of the hunt in the 2nd and 3rd divisions.

The part ends are as follows :—

| | 2 | 3 | 4 | 5 | 6 | 7 |
|-----|---|---|---|---|---|---|
| 1st | 4 | 3 | 5 | 2 | 6 | 7 |
| 2nd | 5 | 3 | 2 | 4 | 6 | 7 |
| 3rd | 4 | 3 | 2 | 5 | 6 | 7 |
| 4th | 2 | 3 | 5 | 4 | 6 | 7 |
| 5th | 5 | 3 | 4 | 2 | 6 | 7 |
| 6th | 2 | 3 | 4 | 5 | 6 | 7 |

All these part ends come at Plain leads.

A COMPLETE PEAL OF 5,040 GRANDSIRE TRIPLES.

In six parts.

6th the observation.

This peal is arranged in six parts, each part containing four divisions, as the last. The observation is as follows,—Call the 6th middle and wrong consecutively throughout the whole peal.

In the 1st and 4th divisions call her in the middle with a single, instead of a bob, the second time she is called in the middle.*

In the 2nd and 3rd divisions she is called wrong with a single the first time she is called wrong.†

* This may be known by the fact, that it is the second call after the 7th is called out of the hunt, and by it the 7th is called home.

† This single calls the 7th out of the hunt.

At the end of each division, call 6 wrong, with a single instead of a bob (which brings 6, 7, home), except at the 3rd and 6th part ends, when 6, 7, must be called home with a bob instead of a single.

The bob changes of the first part are as follows :—

| 1st Division. | 2nd Division. | 3rd Division. | 4th Division. |
|----------------------------|----------------------------|----------------------------|----------------------------|
| <u>2 3 4 5 6 7</u> | | | |
| 7 5 2 6 3 4 ¹ | 7 2 3 6 5 4 ¹ | 7 2 4 6 3 5 ¹ | 7 2 5 6 4 3 ¹ |
| 3 4 7 2 6 5 ² | S 4 5 7 3 6 2 ² | S 5 3 7 4 6 2 ² | 4 3 7 5 6 2 ² |
| S 2 5 3 6 4 7 ¹ | 2 3 4 6 5 7 ¹ | 2 4 5 6 3 7 ¹ | S 5 2 4 6 3 7 ¹ |
| 4 7 2 3 6 5 ² | 5 7 2 4 6 3 ² | 3 7 2 5 6 4 ² | 3 7 5 4 6 2 ² |
| 5 3 4 6 7 2 ¹ | 3 4 5 6 7 2 ¹ | 4 5 3 6 7 2 ¹ | 2 4 3 6 7 5 ¹ |
| 7 2 5 4 6 3 ² | 7 2 3 5 6 4 ² | 7 2 4 3 6 5 ² | 7 5 2 3 6 4 ² |
| 3 4 7 6 2 5 ¹ | 4 5 7 6 2 3 ¹ | 5 3 7 6 2 4 ¹ | 4 3 7 6 5 2 ¹ |
| 2 5 3 7 6 4 ² | 2 3 4 7 6 5 ² | 2 4 5 7 6 3 ² | 5 2 4 7 6 3 ² |
| 4 7 2 6 5 3 ¹ | 5 7 2 6 3 4 ¹ | 3 7 2 6 4 5 ¹ | 3 7 5 6 2 4 ¹ |
| S 3 5 4 2 6 7 ² | S 4 3 5 2 6 7 ² | S 5 4 3 2 6 7 ² | S 4 2 3 5 6 7 ² |

The part ends are as follows :—

2 3 4 5 6 7

1st 4 2 3 5 6 7

2nd 3 4 2 5 6 7

3rd 3 2 4 5 6 7

4th 4 3 2 5 6 7

5th 2 4 3 5 6 7

Last 2 3 4 5 6 7

STEDMAN'S TRIPLES.

A COMPLETE PEAL OF 5,040, STEDMAN'S TRIPLES.

This peal is given by the plan mentioned on page 106, *i.e.*, by the number of the sixes at which the bobs are to be called, the 7th being the observation. It is arranged in twenty parts, each part divided into courses, 6, 7, being at home at the end of each part, with the exception of the last course of the tenth part, where the 7th is called to make the 5ths place at the single.

The part ends and observations for bringing them are as follows:—

| Part ends. | | Observation. | |
|------------|-----------|--|--|
| 2 3 1 4 5* | | | |
| 1st | 1 2 5 3 4 | { 3, 4, 1st Course { These three courses 3, 4, 5, 6, 12, 13 2nd „ complete the 1st 5, 6, 7, 8 3rd „ part, and bring the 1st part end. | |
| 2nd | 5 1 4 2 3 | } To bring these part ends repeat the calling as given for the 1st part, three times. | |
| 3rd | 4 5 3 1 2 | | |
| 4th | 3 4 2 5 1 | | |
| 5th | 2 1 3 5 4 | { 3, 4, 7, 8, 1st Course { These three courses 3, 4, 5, 6, 12, 13 2nd „ complete the 5th 5, 6, 7, 8, 3rd „ part. | |
| 6th | 3 2 4 1 5 | } To bring these part ends, repeat the calling as given for the 1st part, four times. | |
| 7th | 4 3 5 2 1 | | |
| 8th | 5 4 1 3 2 | | |
| 9th | 1 5 2 4 3 | | |

* 6, 7, being at home at all the part ends, except the 10th, no figures are necessary for them.

| | Part ends | Observation. |
|------|---------------|---|
| 10th | 2 3 1 7 5 6 4 | $\left\{ \begin{array}{l} 3, 4, 7, 8, \\ 3, 4, 5, 6, 12, 13 \\ 5, 6, 7, 8, \text{ and } \\ \text{single at } 14 \end{array} \right\} \begin{array}{l} \text{1st Course} \\ \text{and } \\ \text{3rd } \end{array}$ $\left\{ \begin{array}{l} \text{These three courses} \\ \text{complete the 10th} \\ \text{part, and 1st half} \\ \text{of peal. N.B.—} \\ \text{The single cuts} \\ \text{the course short} \\ \text{by two sixes.} \end{array} \right.$ |
| 11th | 1 3 4 5 2 | $\left\{ \begin{array}{l} 3, 4, 5, 6, \end{array} \right\} \begin{array}{l} \text{This part consists only of one course,} \\ \text{and brings 6, 7, home again, the} \\ \text{single having parted them.} \end{array}$ |
| 12th | 5 3 2 1 4 | $\left\{ \begin{array}{l} 3, 4, \\ 3, 4, 5, 6, 12, 13 \\ 5, 6, \end{array} \right\} \begin{array}{l} \text{These three courses bring the} \\ \text{12th part end.} \end{array}$ |
| 13th | 2 5 4 3 1 | $\left. \begin{array}{l} \\ \\ \\ \end{array} \right\} \begin{array}{l} \text{To bring these part ends, repeat the calling as} \\ \text{given for the 1st part, four times.} \end{array}$ |
| 14th | 4 2 1 5 3 | |
| 15th | 1 4 3 2 5 | |
| 16th | 3 1 5 4 2 | |
| 17th | 4 1 2 3 5 | $\left\{ \begin{array}{l} 3, 4, \\ 3, 4, 5, 6, 12, 13 \\ 5, 6, \end{array} \right\} \begin{array}{l} \text{These three courses bring the} \\ \text{17th part end.} \end{array}$ |
| 18th | 2 4 5 1 3 | $\left. \begin{array}{l} \\ \\ \end{array} \right\} \begin{array}{l} \text{To bring these part ends repeat calling as given} \\ \text{for 1st part three times, with single at 16 in last} \\ \text{course, the peal comes round the next six after} \\ \text{last part ends.} \end{array}$ |
| 19th | 5 2 3 4 1 | |
| 20th | 3 5 1 2 4 | |

It must be observed that in each of the courses in each part, the 7th does her whole work without any alteration, except in the last of the 10th part, and that the next course begins with her dodging in 4, 5, down, and that at the numbers given for calling the 11th part, she will be doing the work represented in other courses, as 5, 6, 7, 8. Also that the numbers, 3, 4, et cet., refer to the six end produced by the bob, not to the number of the six end, at which the call is actually made.

A COMPLETE PEAL OF 5,040 STEDMAN'S TRIPLES,

The composition of Mr. Thurston, of Birmingham.

This is the peal of Stedman's Triples most generally rung, and has taken the same position among peals of Stedman as Holt's Ten-part Peal has amongst peals of Grandsire Triples.

It is arranged and given here by the same plan as the last, and all the remarks made upon that are equally applicable.

The part ends and observations are as follows:—

| | Part ends. | Observation. |
|-----|------------------|--|
| | <u>2 3 1 4 5</u> | |
| 1st | 3 4 2 5 1 | $\left\{ \begin{array}{l} 3, 4, 7, 8, \\ 3, 4, 5, 6, 12, 13 \\ 5, 6. \end{array} \right\}$ These three courses complete the 1st part. |
| 2nd | 4 5 3 1 2 | |
| 3rd | 5 1 4 2 3 | |
| 4th | 4 3 5 2 1 | $\left\{ \begin{array}{l} 3, 4, 7, 8 \\ 3, 4, 5, 6, 12, 13. \\ 5, 6, 7, 8. \end{array} \right\}$ N.B.—Same as 1st part, but with 7, 8, in last course. |
| 5th | 3 2 4 1 5 | |
| 6th | 2 1 3 5 4 | $\left\{ \begin{array}{l} \text{To bring these part ends repeat calling as given for} \\ \text{1st part twice.} \end{array} \right\}$ |
| 7th | 1 5 2 4 3 | |
| 8th | 5 4 1 3 2 | |
| 9th | 1 2 5 3 4 | To bring this part end, call same as 4th par . |

| | Part ends | Observation. |
|------|-----------|--|
| 10th | 2 5 4 3 1 | { 3, 4, 7, 8. 3, 4, 5, 6, 12, 13 } N.B.—Single at 14, in this 5, 6.—14, 17, 18 } course. |
| 11th | 5 3 2 1 4 | } To bring these part ends repeat calling as given for 1st part twice. |
| 12th | 3 1 5 4 2 | |
| 13th | 4 1 2 3 5 | { 3, 4. 3, 4, 5, 6, 12, 13 } N.B.—Same as 1st part, but 5, 6. } omit 7, 8, in first course. |
| 14th | 1 3 4 5 2 | } All these parts are called by the same rule as the 1st part. |
| 15th | 3 5 1 2 4 | |
| 16th | 5 2 3 4 1 | |
| 17th | 2 4 5 1 3 | |
| 18th | 1 4 3 2 5 | To bring this part end, call same as 13th part. |
| 19th | 4 2 1 5 3 | To bring this part end, call same as 1st part. |
| 20th | 2 3 1 4 5 | { This part is called as the 1st, but there is a single at 2 in the last course, which brings it round. |

It must be noticed that the last course in the 10th part consists of 26 sixes, i.e., the 7th which makes the 5ths place at the single, comes in and out slow, and in and out quick, in ordinary course, before the given part end is obtained. The last course of all has only 2 sixes.

2,520.

By omitting the half way single in either of the above peals, the half peal can be obtained.

A PEAL OF 5,023 GRANDSIRE MAJOR.

In Four Parts.

As the observations for this peal are given a little differently to the touches in Chapter IX., a short explanation of them may be useful.

The rules for bringing different course ends in a part are given much as those for given part ends in the peals of Stedman's Triples, thus M. standing for middle, H. for home, always with reference to the Tenor; if M. is written after any course end, it will mean that calling the Tenor once, to dodge in 6, 7, up, will bring that course end.

The 7th is also used as well as the Tenor as an observation, and in cases of calling either of these bells into the hunt and out again, it has been usual with composers to call three bobs in succession, in cases when this is required it will be written thus 8³ or 7³ which will indicate that the bell is to be called into the hunt, out, and a call is to be made the lead after she is called out, thus there will be three bobs in succession.

The Course Ends and Observations for the 1st part are as follows :—

| 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|----------------|
| 4 | 3 | 6 | 5 | 2 | M |
| 5 | 3 | 6 | 4 | 2 | 8 ³ |
| 3 | 5 | 6 | 4 | 2 | 7 ³ |
| 5 | 6 | 3 | 4 | 2 | H |
| 6 | 3 | 5 | 4 | 2 | H |
| 4 | 3 | 5 | 6 | 2 | 8 ³ |
| 3 | 4 | 5 | 6 | 2 | 7 ³ |
| 4 | 5 | 3 | 6 | 2 | H |
| 5 | 3 | 4 | 6 | 2 | H |
| 6 | 3 | 4 | 5 | 2 | 8 ³ |
| 3 | 6 | 4 | 5 | 2 | 7 ³ |
| 6 | 4 | 3 | 5 | 2 | H |
| 3 | 5 | 4 | 6 | 2 | 8 ³ |
| 6 | 5 | 4 | 3 | 2 | 8 ³ |
| 5 | 4 | 6 | 3 | 2 | H |
| 3 | 4 | 6 | 5 | 2 | 8 ³ |

Three times repeated, except the last course in 4th part, will bring—

5 3 4 2 6

From which call thus,—

| | | | | | |
|---|---|---|---|---|----------------|
| 4 | 3 | 6 | 2 | 5 | M |
| 2 | 3 | 6 | 4 | 5 | 8 ³ |
| 3 | 2 | 6 | 4 | 5 | 7 ³ |
| 2 | 6 | 3 | 4 | 5 | H |
| 6 | 2 | 3 | 4 | 5 | 7 ³ |
| 4 | 2 | 3 | 6 | 5 | 8 ³ |

Then call 7 into the hunt, and out at 2; it will come round at hand stroke the following lead.

THREE COMPLETE PEALS OF KENT TREBLE BOB MAJOR.

By the course ends, the observations are given as those for course ends in the table at page 137.

5,024.

| 2 3 4 5 6 | B. | M. | W. | H. |
|---|----|----|----|----|
| 5 2 3 6 4 | | 2 | 2 | 2 |
| 3 6 5 2 4 | | | 1 | 1 |
| 5 6 2 3 4 | 1 | 1 | | 1 |
| This three times repeated produces,— | | | | |
| 4 5 6 2 3 | | | | |
| From which to bring it round, call three courses thus,— | | | | |
| 2 4 5 3 6 | | 2 | 2 | 2 |
| 2 5 3 4 6 | | | 1 | 2 |
| 2 3 4 5 6 | | | 1 | 2 |

5,120.

| 2 3 4 5 6 | | | | |
|----------------------|---|---|---|---|
| 6 5 4 3 2 | | 1 | 1 | 1 |
| 3 4 5 6 2 | | | 2 | 2 |
| 5 6 3 4 2 | 1 | 1 | 2 | 1 |
| Four times repeated. | | | | |

5,376.

| 2 3 4 5 6 | | | | |
|-----------------|---|---|---|---|
| 6 5 4 3 2 | 1 | 2 | 2 | 1 |
| 3 4 5 6 2 | | | 2 | 2 |
| 2 3 6 4 5 | | 2 | 1 | 2 |
| 3 5 6 4 2 | 1 | 2 | 1 | 2 |
| 4 2 3 5 6 | 1 | | 2 | |
| Twice repeated. | | | | |

N.B.—This Appendix has been compiled and revised with the assistance of Mr. William Bannister; without his assistance the author could not have attempted it.

INDEX AND GLOSSARY

OF TERMS USED IN CHANGE RINGING, AND ABOUT RINGING GENERALLY.

| A. | | PAGE. | | | PAGE. |
|-------------------------------------|--|-------|-----------------------------------|--|-------|
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